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Special Issue on Exploring Creative Tourism

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Exploring Creative Tourism: Editors Introduction

Greg Richards and Lénia Marques

Abstract

This paper provides an overview of the contributions to special issue of the Journal of Tourism Consumption and Practice entitled 'Exploring Creative Tourism'. Creative tourism has grown rapidly in the past decade, reflecting the growing desire of consumers to develop their own creative potential and to attach themselves to creative networks, as well as the need for creative producers, cities and regions to profile themselves in an increasingly crowded global market. The case studies in the special issue examine creative tourism in a range of different contexts and present a range of models of creative tourism development in fields such as music, art, heritage and crafts. Creative tourism can therefore be viewed as a form of networked tourism, which depends on the ability of producers and consumers to relate to each other and to generate value from their encounters.

Keywords: creativity, creative tourism, cultural tourism, creative experiences, network society

Introduction

Creativity appears to have become positioned as a panacea for a wide range of problems. The development of creative cities (Landry, 2000), creative clusters (Mommaas, 2009), creative industries (O'Connor, 2010) and the creative field (Scott, 2010) can serve to attract the creative class (Florida, 2002) and hopefully rescue the economy, as well as knitting communities together and revitalising local culture.

However, there is also a sceptical tone emerging in many recent studies of creativity (e.g. Peck, 2005), which is now also being repeated in the field of tourism (Long and Morpeth, forthcoming). The rapid rise, dissemination and subsequent critique of creative development strategies mirror the development of cultural tourism in the 1980s and 1990s (Richards, 1996, 2001). In fact 'creative tourism' is often seen as a form of, or an extension of cultural tourism.

This special issue of the *Journal of Tourism Consumption and Practice* considers many different facets of the creative tourism phenomenon, and examines the ways in which it has been developed in a range of places, ranging from the frozen north of Canada to the searing heat of Mali. The papers that compose this special issue identify trends and challenges in creative tourism development and, despite the emergent critical thoughts on the subject, they tend to emphasise the positive aspects. Does this suggest that creative tourism is just one more aspect of the creativity hype, or can creative experiences act as an effective

alternative to more “traditional” tourism development strategies? In this sense, it is important to understand the concept of creative tourism better in order to provide an effective assessment of its theoretical position and practical importance.

Background to the creative tourism concept

The term ‘creative tourism’ was coined by Richards and Raymond (2000). The idea for more creative forms of tourism originated in a European project – EUROTEx – which aimed to stimulate craft production through tourism (Richards, 2005).

Although the idea of developing creative experiences was not in itself new, creative tourism was quickly taken up and made more concrete through the development of courses and workshops (e.g. Creative Tourism New Zealand), conferences and seminars (Barcelona 2005, 2010, Santa Fe, 2008) and a range of publications (Richards and Wilson 2006,2007; Wurzburger et al. 2008; Richards, 2011).

The creative tourism idea seemed to catch on not only because of the evolution of tourist demand but also because it fitted a range of contemporary policy agendas. Creativity has indeed been broadly applied in several fields, most notably in the creative and cultural industries. The *Green Paper on Cultural and Creative industries* (European Commission, 2010) was a major source of legitimization of demands for more studies of and intervention in the creative field.

In recent years the recognition of the economic potential of culture (e.g. KEA, 2006) as well as creativity (e.g. UN, 2008; 2010) seemed to position creativity as a development tool and as a potential solution to a range of economic and social problems (the need for innovation, new approaches to learning, developing social capital and community cohesion, etc.). With the advent of the global financial crisis, the need for creativity seems have climbed even higher up many political agendas. This is also clear in the field of tourism, with the recent renaming of the Indonesian Ministry for Culture and Tourism as the Ministry for Tourism and Creative Economy and the development of creative tourism networks in places as far afield as Barcelona, Santa Fe and Thailand (see below).

Creative tourism appears therefore as a key development option for various reasons and can serve distinctive objectives. Firstly, it responds to the need for tourism to re-invent itself as well as to the need for destinations to do something different in a saturated market. It can also meet the desire of tourists for more fulfilling and meaningful experiences (see also the concept of 'experiential tourism' – Prentice, 2001: 2005; Smith 2006). On another level, there

is a growing raft of small creative enterprises, looking for new markets to develop. Creativity is becoming an increasingly popular career option (McRobbie, 2010) and the new creatives need markets to target. The popularity of creative practices such as music, dance and photography is also increasing (e.g. Cultural Alliance, 2010). Altogether, these trends explain and to a certain extent legitimate the popularity of creative development strategies among policy makers.

At the same time, many cities are struggling to become more creative, and to present themselves as creative destinations – not only as places where co-creation is possible, but also for attracting creative and educated people (the ‘creative class’, Florida, 2002). Attracting the creative class as visitors may eventually also persuade them to live in these cities, which in turn will contribute to their creative atmosphere, adding in turn to creative production and tourism attractiveness. The end result has been more than a decade of expanding creative tourism production and consumption, to the point where it has become an established niche in the global tourism market.

Some of the most developed examples of creative tourism activities are provided by creative networks aimed at linking tourists and locals. As well as the Creative Tourism Barcelona programme (which is described in more detail in the current issue by Caroline Couret), Creative Paris (<http://www.creativeparis.info/en/>) has recently been established, offering a range of creative experiences for visitors including visual, performing and culinary arts, fashion and design, writing and philosophy and gardening. In Austria, a range of creative experiences throughout the country have been brought together by Creative Tourism Austria (<http://www.kreativreisen.at/en/home.html>), which provides links to various ‘creative hotspots’ around the country. Creative Tourism Austria also has a model based more on developing relationships with commercial partners, including hotels and spas.

Creative Tourist.com has been established by the Manchester Museums Consortium, and acts more as an information board for people wanting to experience the creative scene in Manchester (<http://www.creativetourist.com>). As the website itself explains, it is: ‘A Manchester Facebooky, Twittery, Guardian-ish, Book-marky, Arts-cum-Culture-cum-Shopping & Foodie Guide Type Thing’. These developments underline the increasing intertwining of creativity, tourism, new media and networks in the contemporary network society (Castells, 1996).

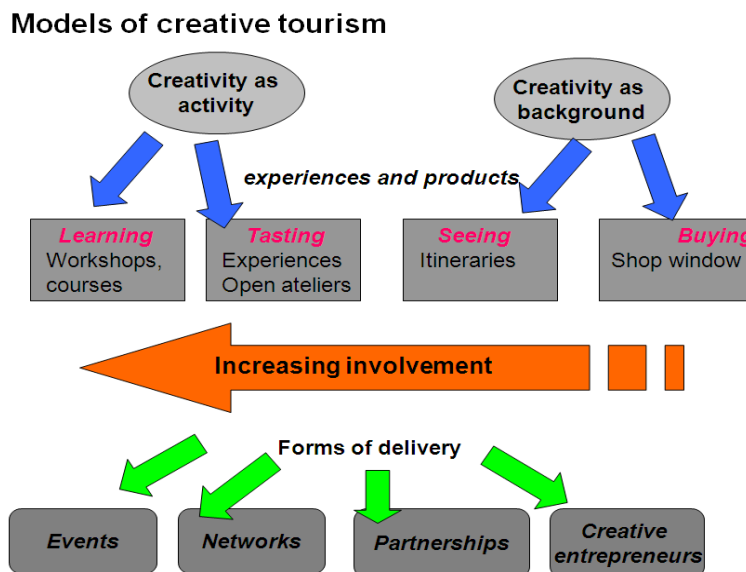
The growing diversity of creative tourism

What is clear from the foregoing review is that as creative tourism has grown, so the meanings and activities attached to it have also expanded well beyond the narrow range of ‘learning’ experiences primarily envisaged by Richards and Raymond (2001). It now includes a wide range of creative experiences in which the ‘creative’ content can be foregrounded or used as a ‘creative backdrop’, and in which the level of tourist and ‘local’ involvement in the production of the experience can be high or low.

A number of the different roles and forms of creative tourism are reflected in the current collection of papers. Creative tourism can be seen in numerous situations where visitors, service providers and the local community exchange ideas and skills and influence each other in a synergetic way. In this sense, creative tourism can be:

- A means of involving tourists in the creative life of the destination
- A creative means of using existing resources
- A means of strengthening identity and distinctiveness
- A form of self expression/discovery
- A form of edutainment – education a self-realisation and education
- A source of ‘atmosphere’ for places
- A source for recreating and reviving places

Fig. 1: Forms of creative tourism



Source: Richards (2011)

At the same time, the range of creative forms involved in creative tourism has expanded, a trend that is also reflected in the current volume, with case studies covering the fields of music, festivals, cultural routes, museums and local cultural associations.

The growing scope of creative tourism and the increasing diversity of the experiences offered can arguably be linked to the growth of the contemporary network society (Castells, 1996). As traditional social structures are replaced by looser and more flexible relationships, so the construction of networks and the flows of information, knowledge and skills within those networks become more important. Networks are the conduits for exchange of different types of capital between groups and individuals, including economic, cultural, social and relational capital. Creative tourism, because of the bilateral relationship it poses between producer and consumer, is a means of increasing social and relational capital, both for tourists and (local) providers. Creative tourism can also be a way of developing very specific relational links related to the interests of the individuals involved. This is also interesting because it often represents a physical manifestation of virtual networks – people travel to meet people who they encounter in online communities, and come together because the embedded skills and practices in many creative activities cannot be exchanged without physical co-presence.

One might therefore argue that creative tourism is also a development of cultural tourism that is more suited to contemporary social and economic structures than traditional forms of cultural tourism. Whereas cultural tourism was largely based on the exchange of cultural and economic capital related to the rise of the symbolic economy, creative tourism is linked to even more flexible forms of exchange of social, relational and intellectual capital within networks.

Emerging critique

As with anything that grows and attracts attention, creative tourism is also beginning to attract criticism. Some of this critique is simply a reflection of the wider reaction to creative development strategies in general, such as the growing critique of 'creative class' and 'creative city' concepts (e.g. Peck, 2005).

According to Long and Morpeth (forthcoming, unpaginated) creativity has become a mantra for policymakers and academics alike, while the use of the term 'creativity' has been fairly uncritical. There is a lack of clarity in definitions of creativity, which is generally linked to specific western contexts. They also point out that the conjunction of the terms 'creative' and 'industry' is problematic, as this tends to imply an instrumentalisation of culture and creativity,

and the substitution of economic for cultural values. The creative industries become an instrument of public policy designed to tackle a range of problems, yet:

Ironically within a period of economic recession and austerity measures funding for the creative industries and tourism have diminished yet there is an expectation that the creative industries will continue to be a key driver of economic prosperity.

As Richards and Wilson have pointed out, creative strategies also run the risk of generating 'serial reproduction', in which the search for uniqueness and distinctiveness is pursued via a similar set of policy strategies, which ultimately lead to less distinctiveness between places. Similarly, Richards (2011) signals the dangers of creative strategies acting as a conduit for the 'colonization' of everyday life and an extension of market processes into areas which have hitherto been relatively free of such pressures. These processes also stimulate resistance from the 'creatives' themselves, who often object to being labelled as part of the 'creative industries'.

In spite of these dangers, as Eliana Messineo points out in her paper in this volume, creativity today almost seems to be an obligation. If communities and places feel obliged to be 'creative', there is certainly the danger that a form of 'creativity washing' will occur. The increasing attention given to culture and creativity, particularly from an economic perspective, has also some side-effects, as Daniela Jelincic critically notes in her paper in this volume. The abuse of the term of 'creativity' itself also entails diverse consequences, in particular generating a significant loss of meaning through more generalised use (creativity is everything, and therefore, creativity is nothing).

The structure of the special issue

The papers in this special issue introduce different perspectives on creative tourism and analyse case studies in different contexts and phases of development. Firstly, Márta Jusztin adapts the model of the JoHari window, a two-dimensional, flexible view of human communication, to the field of tourism. Creative tourism emerges in its most complete and interactive form in 'Window D', a space where supplier and tourist both have active roles in communication. In this sense, participation, co-creation and edutainment are therefore keywords in the understanding of creative tourism today. One example of this is given in the paper by Florencia Cueto Pedrotti which takes the Saint James Way as a potential space for combining co-creation and experiential learning. She outlines how creative tourism experiences can be developed along the cultural route, providing opportunities for tourism and hospitality students to learn interactively through creative engagement with local people. In fact, the connection to cultural itineraries, such as the Saint James Way or the Phoenician

Route, can be optimal contexts for innovatively promoting cultural heritage and also developing greater tourist involvement. In this sense, the project 'Voyage of Interculturality', presented by Eliana Messineo, aims at further developing the Phoenician Route, established primarily for heritage conservation, by adding sensorial and emotional value to the visitor experience. Creativity can in this context become a tool for the regeneration and revitalization of culture resources as well as a means of developing more sustainable models of tourism.

Valery Gordin and Marina Matetskaya then examine the urban spaces of Saint Petersburg in order to identify new trends and approaches in the creative tourism sector. The city offers an interesting case study for analysing both practices and policies related to tourism and to creativity. From a demand perspective, tourists do not seem to be sufficiently engaged in the existing creative activities, and from a supply perspective, cultural organisations and policies provide little support for creative tourism initiatives. Similar challenges are also evident in other urban spaces, as Daniela Jelinčić and Ana Žuvela show in their analysis of creative tourism in Croatia. The cities of Dubrovnik and Zagreb present contrasting challenges for the development of creativity, the first being a cultural heritage destination and the latter being a hub for the creative industries. These contrasting case studies point to a general division between 'cultural heritage', seen as more traditional and 'creative' seen as more urban and contemporary. This divide is also embedded in different destination images and, consequently, places demand differentiated business and development models and policies in order to optimize the potential for tourism, creativity and more specifically creative tourism.

John Hull and Ulrike Sassenberg draw similar conclusions from their study of two islands (Newfoundland, in Canada, and Pašman, in Croatia). Deeply related to the revival of traditions and the feeling of authenticity, creative initiatives have been taken as a possible solution to the problems faced by local communities. Creative tourism has been developed through an innovative crafts programme and as a strategy for creating a network of traditional villages. The creation of meaningful experiences is regarded here as a win-win situation for tourists and locals. As the authors point out, the advantage of these new forms of tourism is the space provided for experimentation and the fact that tourist expectations are yet to be completely formed. This is also something Lénia Marques reflects on in her evaluation of the planning and development of creative tourism activities in developing countries. Taking one Malian village as a case study, she illustrates that the very lack of planning and clear policies for creative development leaves spaces that can be utilised for developing informal creative tourism initiatives.

The special issue is completed with three research notes that present different practical examples of creative tourism development. In the first, Teun den Dekker and Marcel Tabbers propose a three step model to creative tourism development, particularly focused on local networks in Venlo, in the Netherlands. Caroline Couret describes the Barcelona Creative Tourism platform, which is a model based largely on the development of artistic links between locals and visitors. The Barcelona experience was also inspirational in the founding of the international creative tourism network, which now includes Barcelona, Rome and Paris, among other members. Finally, Kristel Zegers offers a reflection on creative tourism experiences in the province of Noord-Brabant, in the Netherlands. Creative tourism routes and think tanks were two experiences promoted by the COLIN project, which aims to link creative organisations.

The contributions to this special issue of the *Journal of Tourism Consumption and Practice* provide an interesting panorama of creative tourism in different environments, from rural communities to major urban centres. It is clear that creative tourism is developing rapidly, and that it does not conform to one single model or perspective, but is rather open and flexible in its adaptation to local contexts. The potential recognised in this recently-identified tourism sector is great, and the experiences and cases studied here are generally positive. However, there are also risks, as recent critical voices have been pointing out. Creative tourism is not a panacea, although it can be an effective strategy in strengthening destination attractiveness and competitiveness, particularly for contemporary tourists in search of self-development and relational capital.

In general, it is clear that creative tourism brings cultural tourism to another level in several ways. One important aspect is the focus on the process and the contexts more than on the final product; participation, involvement and engagement both from tourists and service providers are features of the co-creation process (Prahalad and Ramaswamy, 2004) where meaningful experiences are constructed. The local community is vital in this process. Without the involvement and participation of the local community, creative tourism would be difficult, if not impossible, since it emerges in the intermingled spaces of the encounter between tourists and locals. This also problematizes intervention strategies and makes it difficult to implement clear creative tourism policies to promote creative and sustainable tourism experiences. The increasing emergence of formal and informal networks can also be seen as a reaction to the lack of policies in the sector. But these networks also relate to the local character of creative tourism activities in a globalised world. The networks are important in the sense that they join together (glocal) partners with different interests, in this

case from the tourism field, the cultural and creative industries and government. For the time being, creative tourism policies seem to be largely reactive, rather than proactive.

The main drivers of creative tourism development therefore currently seem to be the cultural creatives in search of like-minded souls and economic support for their lifestyles, and tourists seeking creative entry points into local communities. As Couret stresses there is a need for re-humanizing the relationship between visitors and locals. In fact, this is linked to an evolving need of 'becoming' (Deleuze and Guattari, 1980), which corresponds to the human desire for transformation through action, in a process where the subject assumes no longer a passive role, but makes, plays and interprets their own role in society. It is a process related to the construction of identity and personal narrative. This co-creative act increasingly centres around the intangible and symbolic, and situates itself in the sphere of the emotional and spiritual, where the individual looks actively ways to follow a certain lifestyle in a specific creative atmosphere. Places become in this sense a result of co-creation, acquiring more and differentiated meanings, both for service providers, local communities and visitors. This is also why more and more everyday (*authentic*) life seems to affirm its necessary presence in creative tourism (Maitland, 2007, 2010; Richards, 2011).

Creative tourism implies more than the simple search for niche markets in the broader field of cultural tourism. It reflects a fundamental shift in the creation of value from production (the 'tourism industry') towards consumption (the 'tourist'), with the essential nexus between the two being provided by the encounter, the space/event node in the new social networks of tourism. In the network society, value is collectively created through relationships and the circulation of relational and other forms of capital through networks. Creative tourism is a form of networked tourism, which depends on the ability of producers and consumers to relate to each other and to generate value from their encounters. Creative tourists are 'cool hunters' in search of creative 'hot-spots' where their own creativity can feed and be fed by the creativity of those they visit.

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Author details:

Greg Richards is Professor of Leisure Studies at Tilburg University and Professor of Events at NHTV Breda University of Applied Sciences, The Netherlands.

Email: g.w.richards@uvt.nl

Lénia Marques is Lecturer in Imagineering at NHTV Breda University of Applied Sciences, The Netherlands and member of the research centres CELTOR and CEMRI.

Email: Marques.L@nhtv.nl

Creativity in the JoHari window: An alternative model for creating tourism programmes

Márta Juszti

Abstract

Alongside the recent cultural tourism trends of edutainment, active participation, learning, and the interest in the 'unique'; the desire of tourists to get involved in the creative process has been steadily gaining popularity. The final aim of this desire for involvement is not necessarily the creation of an artwork, but rather the process of experiencing. This is where creativity and creative activities play an important role, even in tourism. This paper examines the forms and perspectives of participation and creativity in tourism supply by developing an alternative JoHari model; exploring creative tourism from the perspective of co-creation between tourists and hosts. The model developed is based on the so-called JoHari window, a socio-psychological tool used to describe human interactions. The model shows the degrees and possibilities of creativity provided for tourists, which might help to make an element of tourism supply more refined and attractive. The model provides opportunities for exposing tourists to a varied range of positive impulses within a single programme. A literature is supported by primary research conducted with a focus group to examine recent demand trends in festivals and museums. The model is intended to serve suppliers, showing how they can better adapt to recent consumer trends and needs, and how creativity can be utilised across different cultural forms.

Keywords: cultural tourism, creative tourism, creativity, edutainment, experience, participation, interaction

Introduction

It was back in 1905 when the noted nonsense poet, Christian Morgenstern dedicated his poem, *The Gallows Songs* 'to the child in man' (Knight, 1964). This reminds us of the well-known German philosopher, Friedrich Nietzsche's famous quote: 'in every real man a child is hidden that wants to play.' This poetic-philosophic idea became a widespread tendency at the turn of the 20th century in fields such as creativity, self-expression and the society's 'experience-hungry' attitude. Richards & Wilson (2006) have pointed out that 'there are also signs that creativity is becoming an increasingly important part of consumption as a whole.' Richard Florida (2002) has widened the dimensions of creativity to a social sphere and looked at the notion as a panacea to solve urban problems. The cultural sociologist Gerhard Schulze (1992) also approached creativity from a societal perspective but in a more pragmatic way, by arguing for the idea of the 'experience society', explaining that 'experience' is what adds meaning to free time and makes it possible for people to meet, communicate and unfold their ability to self-actualize. Gerken & Konitzer (as cited in Nahrstedt, 2000) simply state that 'Fun must be!'. This is the post-modern idea, one of our era's most characteristic attitudes.

Experience, self-actualization, fun, 'edutainment' and people's need for creativity have brought new directions and opportunities to tourism, and all have given a remarkable boost to a new dimension of cultural tourism, which is creative tourism. This recent form of tourism 'offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken' (Richards & Wilson, 2008). However, the development of creative tourism poses new challenges for tourism professionals, tour operators, programme designers and organizers. That is why it is important for them to be aware of the various degrees of creativity involved. Thus the objective of this paper is to examine the forms and perspectives of participation and creativity in tourism supply by developing an alternative JoHari model; exploring creative tourism from the perspective of co-creation between tourists and hosts.

The development of tourism programmes has always involved interaction of suppliers and tourists. The question is what the different levels, areas, human and physical conditions of this interaction are, what the relationship between the two sides looks like, how and in what context the criteria of 'being involved' might come about, or in other words: how *creativity* can come into being. The aim is to show how this interaction can be depicted in a matrix, developed to give suppliers a dynamic scheme for programme creation with the aim of providing tourists with the fulfilment of their desires. The model developed here is based on an original idea and is presented through the model of Joe Luft and Harri Ingham, the so-called JoHari window (Tubbs & Moss, 2002), a socio-psychological tool originally used to describe human interactions and relationships. Primary research has been conducted with a group of second-year university students studying BSc Tourism, in order to examine the strength of recent demand trends. The questions asked were directed at two areas: visiting museums and festivals. We also examined whether the respondents' expectations and perceptions fitted the indicated trends and the JoHari model.

The JoHari window and Creative Tourism

It is important to clarify definitional issues both regarding the JoHari window and creativity before examining the relationship of socio-psychology and creative tourism, two areas that are seemingly unrelated. However, defining creativity is not easy, because numerous experts from several disciplines (Psychology, Linguistics, Sociology, Economics, etc.) have dealt with the notion and created different definitions in recent decades. It is not important to present any of these, but rather to clarify what is meant by creativity in the context of this paper.

The word creativity comes from the Latin verb *creo, creare* meaning 'to make, to create'. The process of creating used to refer only to activities anticipating the birth of artefacts and scientific results and creativity used to be a word reserved for the artist and scientist, who could exclusively be described as creative. At the crossroads of definitions lies the notion of creation, creating new value, and creating new combinations of information (Klein, 2005; Holm-Hadulla, 2007). However, creativity has been also viewed from another perspective in recent decades. As referred to by Klein (2005), creativity has been democratized and the current study follows this definition. Democratization makes it possible to distinguish between two very important dimensions. One is widening the horizons of creativity, so creative productions can come into being in many fields other than arts and science, such as in politics and economics, but also in individuals' attempts for self-realization as well, suggesting that creativity can be found in anyone. Anyone who originally brings something alive *creates*, and thus can be called *creative*. The other dimension is the level of creation which means that the accent is not on the quality of the final creation but the *process* itself. Anyone can create for his or her own joy, without responsibility or pressure to meet inner or outer expectations. The emphasis is on self-realization, self-development, and especially on the development of creativity through the activity undertaken, hence tourists can create and be creative as well. The connection of Klein's definition of creativity (Klein, 2005) and creative tourism needs no particular explanation, since anyone who undertakes a creative tourism programme has opportunity for active participation and creation for its own sake and, as a mutual additional benefit, can also be acquainted with local culture. The question rather lies in how the conditions of creativity can be provided in the relationship of suppliers and tourists, and this is where the JoHari model might help.

The JoHari window

The composite word JoHari comes from the names of its originators, Joseph Luft and Harrington Ingham (Tubbs & Moss, 2002), two American psychologists who aimed to analyse the levels of self-presentation and self-discovery in interaction. The two dimensions of figure 1 are the other person and I, and its areas are identified by the categories of 'I know-I do not know' and the 'other knows-does not know'. It is important to state that the borders of the areas are flexible for intra- and interpersonal reasons, but might also move because of age specificity. This two-sided approach can be adapted to the relationship of suppliers and tourists in touristic programmes. This adapted version shows that in the interaction of suppliers and tourists different categories exist, and which and how many of these situations fit the definition of creative tourism, i.e. creativity, creation, active participation, experience, learning about and getting close to local culture.

Figure 1: The JoHari window

	Known to self	Not known to self
Known to Others	open	blind
Not known to others	hidden	unknown

Source: Tubbs & Moss (2002).

The JoHari window in tourism

The adapted model's two categories are the supplier and the tourist. The other two factors are the relationship between them during the programme, which can be either active or passive. Their matrix is represented by Figure 2.

Figure 2: The JoHari window in tourism

		TOURIST	
		Passive	Active
S U P P L I E R	Passive	A	C
	Active	B	D

Before explaining how the figure works, the different spheres and categories of interpretation must be detailed. Activity and passivity indicates the nature, and existence or lack of interaction between suppliers and tourists and how each party participates over a course of programme. It is very important to emphasize that there are no clear categories – just as in the original JoHari window – but tendencies with flexible borders: *rather* active activities or *rather* passive activities.

It also needs to be pointed out that it is questionable to define the activity of looking at a painting or listening to a piece of music as 'passive'. It is known that during immersion in

these activities, the act of artistic creation is re-created by the recipient internally, and this translation really is an active, if not a creative work. However, if creativity is as a process based on Klein's definition (Klein, 2002), as a result of which a new value is created with a tangible form and message, this explains why inner re-creation is not viewed as creativity. In the interaction of supplier and tourist, the notion of *activity* is going to be approached from the perspective of 'making'. The absence of this is considered to be *passivity*. The following paragraphs are intended to look at the specific areas with illustrative examples.

Window A delineates passive-passive behaviour, which can be better described by the examples of traditional museums. Suppliers – Museologists in this case – have created the exhibition, steadily waiting for visitors behind glass windows for months, or probably years without changing. Visitors in this kind of museum are only calm contemplators of displays. The type of experience depends on the quality and popularity of the exhibit and on the visitor's interest. Naturally, museums with spectacular exhibition might offer a high-quality visit with a great experience, even if is communicated in a rather traditional way.

Window B makes a move forward in denoting the relationship of the active supplier and passive tourist. The supplier in this window is a dynamic presenter. Staying with the example of museums, guided tours can make an exhibition livelier; the expertise and good communication skills of the supplier (tour guide, art historian) can add dynamism to objects behind glass and provide a long-lasting experience. The popularity of gastronomy festivals describes *Window B's* success very well, as visitors have opportunity to witness food preparation. The horizons of this activity can be widened with their active involvement to cooking, and of course eating in the end. However, this active-active relationship already belongs in *Window D*, where real creative participation takes place.

Window C's supplier is rather passive; but in contrast to *Window A*, they are catering to a calm but active participant. Applications of information technology could be seen as an example (interactive computer facilities, touch screens), because they provide experience and knowledge through a one-sided activity, with the sole involvement of visitors. Visitors can also be involved with the help of questionnaires enabling them to give feedback or ask questions relating to the exhibition which attract visitors' attention in a playful way. In these cases, suppliers have done their active part in advance and they play a passive role in the programme with no actual presence.

Window D is the active-active area, when full interaction exists between suppliers and tourists. Suppliers not only prepare the programme and its necessary conditions but actively

participate in the development process together with the recipient. The emphasis is on interaction and mutual participation not only during the creation of the programme itself but in the actual experience as well. More and more museums have discovered the embedded motivating factor in this interaction and design extra programmes within their core- and non-core activities, often without calling them creative tourism programmes. For example, the Aquincum Museum in Budapest, Hungary offers bouquet and pottery making at the Floralia Celebrations in spring; or the Szentendre Open Air Museum, Hungary teaches its visitors how to make traditional donut and carnival masks during the end-of-winter celebrations.

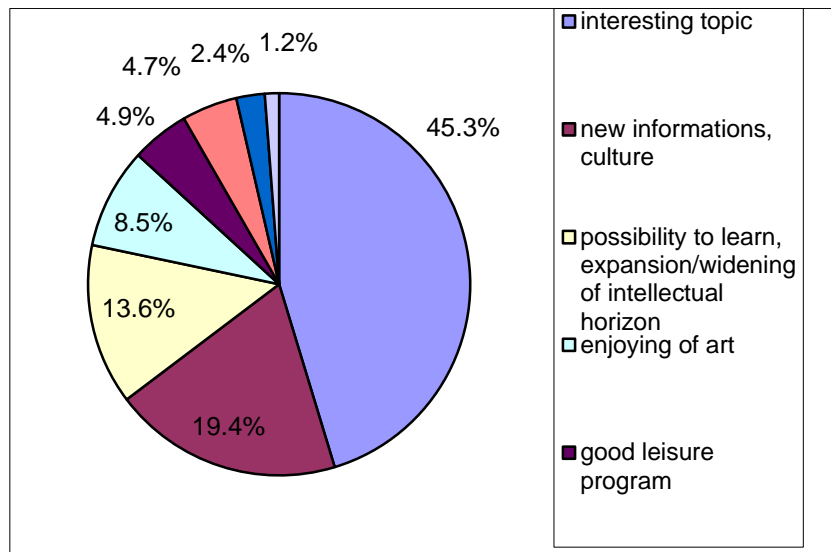
The definition of creative tourism is reflected in three of the JoHari windows, in *Window B*, *C* and especially *D*. Examples have been given in relation to museums, but many other areas could be mentioned as well. For instance, rural or village tourism is the emblematic area where products can be formed in the spirit of creative tourism in order to develop recipients' creativity based on mutual active interaction, while getting authentically in touch with local traditions.

Assessing attitudes

The primary research was conducted in 2010, among second-year students studying BSc Tourism at the Budapest Business School. Of the 180 questionnaires distributed, 102 were received fully and properly answered. This group was chosen for two reasons. First, they represent a strong demand for youth tourism and secondly, they will be the future tourism experts and professionals. It is therefore interesting to examine what they expect from cultural tourism supply. The questionnaire aimed at examining the attitude and consumer habits relating to museums and festivals. Students were also asked to illustrate their answers based on their own experience. The following paragraphs present the analysis of the results (see Table 1 below).

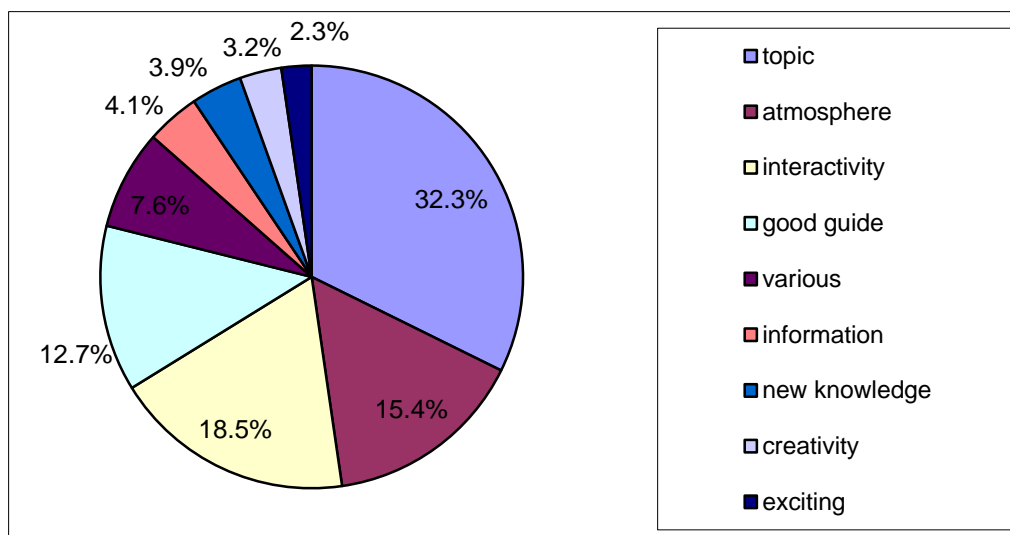
The students indicated that the topic of an exhibition was the most important motivating factor (45.3% - see Figure 3). This is followed by the possibility to learn and widen one's intellectual horizons (20%). Interestingly, respondents separated learning from the opportunity for acquiring information, and considered this to be a motivating factor in 13.6% of cases. Enjoying art, spending pastime pleasantly and fame of the artist, were not particularly significant factors for the respondents.

Table 1: The purpose of visit to exhibitions



One question aimed at examining what factors are needed to consider a museum or exhibition to be good in the eyes of the public, in general (see Figure 4 below). The interesting and informative nature of the exhibition was the most frequently mentioned factor with 32.2%, which is significantly lower than the importance of the exhibition topic in the previous question .

Table 2 What makes an exhibition good? (In general)

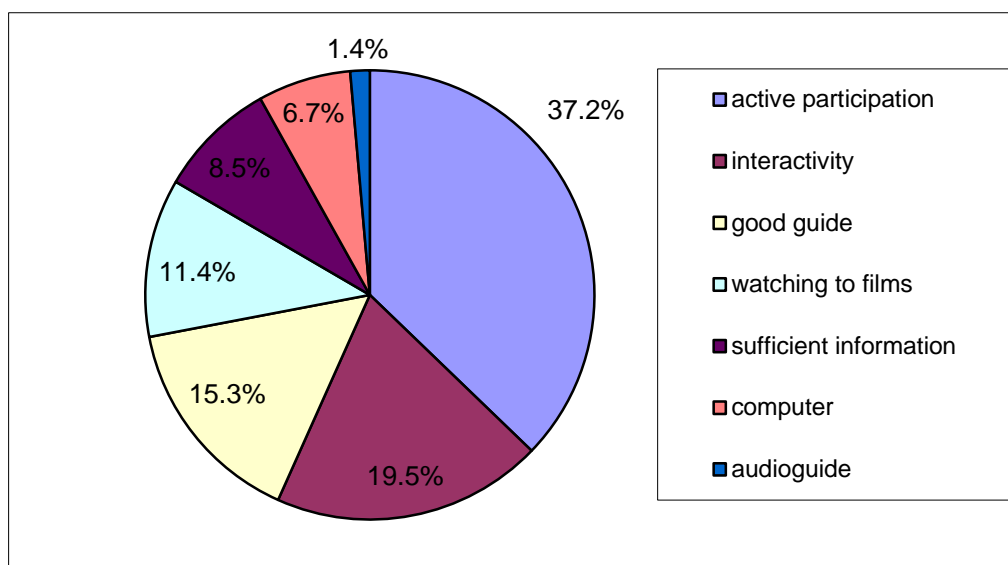


As we can see form Table 2 atmosphere, which is hard to define, was ranked second with 15.4%, while interactivity received the third place with 13.8%. Surprisingly, 12.7% of the respondents stated that a good guide can make an exhibition interesting. Only one single student felt that an audio guide contributed to the quality of experience, which emphasises

the importance of human contact instead of receiving experiences individually. Creativity was marked by only 3.2% of respondents, which is lower than expected.

The third question went deeper: five concrete factors relevant that make an exhibition good had to be named (see Table 3 below). Interestingly, active participation rather than the topic received the first place with 37.2% of responses. When we ask what makes an exhibition or museum good in general, the theme is named at a cognitive level.

Table 3: What makes an exhibition good? (With examples)

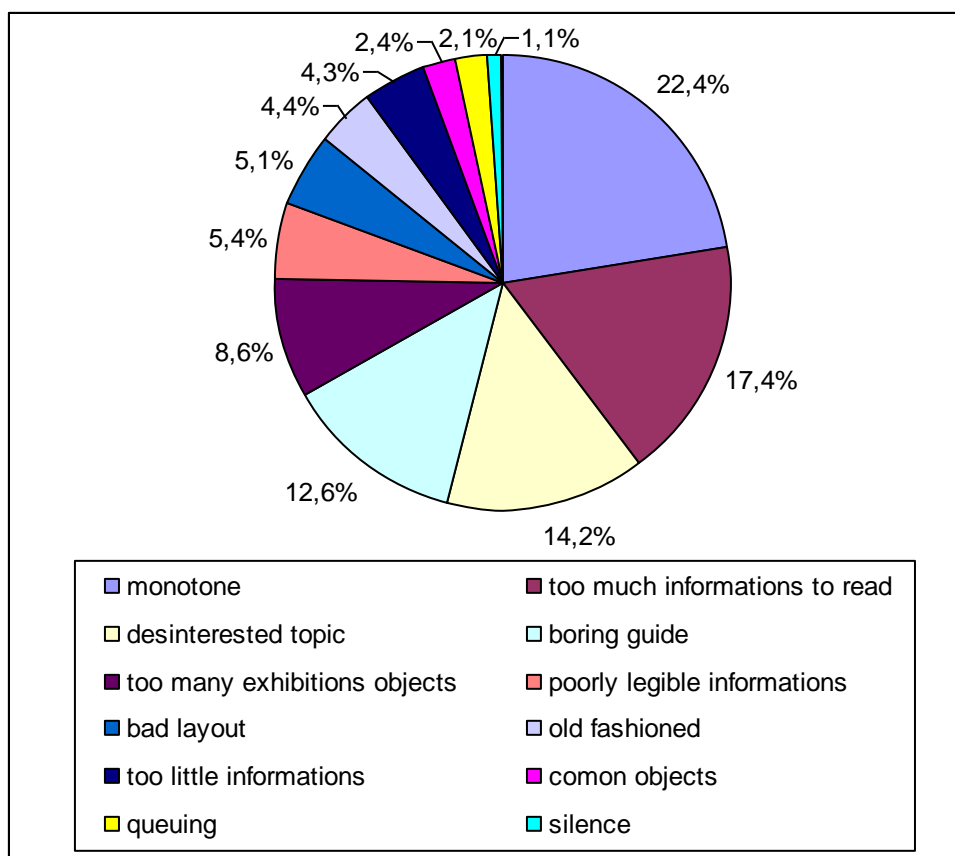


However, when personal memories are involved, the importance of active participation emerges, such as personal involvement and the experiences this caused. Interactivity was listed by 19.5% of respondents, so active involvement counted again, either through human (e.g. good guide) or technical interaction (e.g. touch screen). When asked separately, 1.4% of the respondents mentioned that an audio guide might improve quality, but this result lags behind the 15.3% who selected a good guide, showing again that human interactions seem to be more important than merely technique-involved ones. This also indicates that traditional and old-fashioned ways of presentation in museums are losing popularity.

The fourth question directed at mapping what makes an exhibition boring (see Table 4). Monotony (22.4%), too much information to read (17.4%) – which might also lead to monotony – and an uninteresting topic (14.2%) were considered to be the main causes. Hence, it seems again that traditional museums are not really attractive to many of the respondents. One respondent stated that the main reason for boredom is that the objects are placed behind glass windows, so this form of presentation rooted in the 19th century is

considered to be monotonous and old-fashioned in the present, adding negative memories to a visit.

Table 4: What makes an exhibition boring?



Festivals

The following group of questions referred to festivals., and the first question related to the themes of the festivals they visited in the previous year. Attendance at pop festivals was highest (26.3%) and gastronomy festivals were also surprisingly popular (20.7%). The popularity of folk dance festivals strongly lags behind with less than 10%, a similar level to folk art festivals (8.5%). When these two folk art categories are combined, the total result is 17.6%, which shows how serious the interest in folk art is. The first four categories account for a remarkable 64.6% all together, and the remaining 35.4% is divided among the other named festivals (historical, classical musical, theatrical, artistic and other festivals). This information helps to understand the results of the next two questions.

As in the case of museums, two questions were posed: one aiming at researching what respondents liked in festivals (Figure 7) and the other what they disliked (Figure 8). Interestingly, in contrast with the results for exhibitions, the content or programme of festivals were listed by only 25.1% of respondents as making good festival (see Table 5).

Atmosphere, which is hard to define and depends on many components, is a close second. The strong representation of gastronomy festivals explains tasting's high score (15.5%). The aesthetic experience is scored by 13% of respondents and creative activity is named by 10%. This value does not seem to be high, however, if compared against the types of festivals visited, it seems that opportunities for real creative activity are limited to gastronomy and folk art festivals, and in this case creativity as a factor of experience does not seem that low.

Table 5: What makes a festival good?

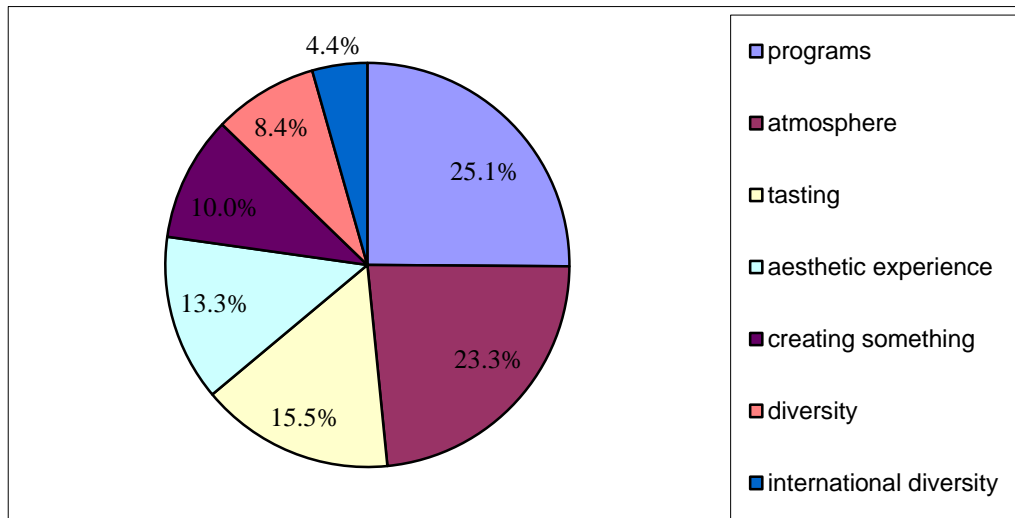
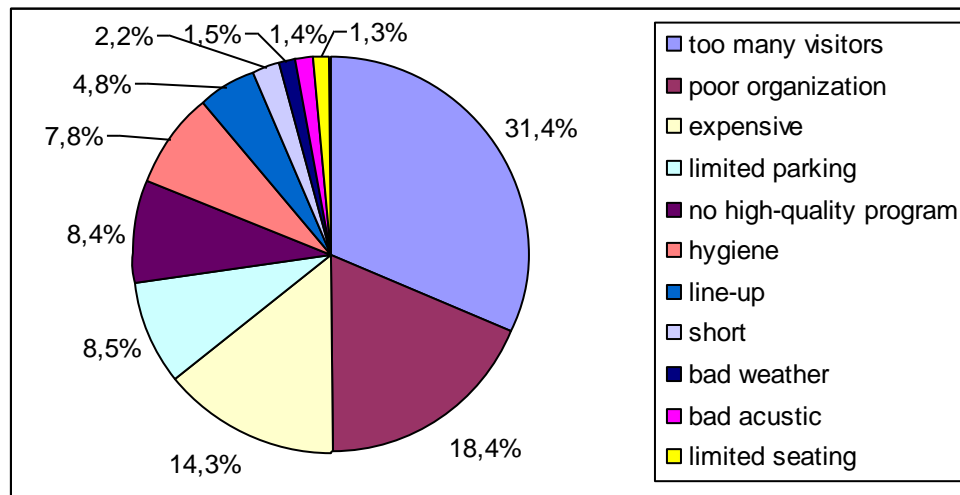


Table 6 Causes of negative satisfaction levels



Among factors that cause dissatisfaction, overcrowding comes in first place (see Table 6, above). This might be a matter of interest since stereotypes feed that those common

events where everyone is partying together have a strong attractive force (see the high score for 'atmosphere' in the previous question). The explanation for this may lie in the fact that while crowds are probably seen as a positive factor in some events (such as pop festivals) for others (such as folk art events) too many people may detract from the experience. It is notable that much of the dissatisfaction relates to organizational and operational deficiencies. High scores are given to bad organization, hygiene and parking difficulties. Weak programming also remarkably contributes to a negative experience which is well reflected in the wide range of adjectives used for description, such as 'poor, rubbish, low-grade, out-of-date' etc.

Conclusion

Now that the adapted JoHari window has been presented and the research results have been analysed, an attempt can be made to link the two. Can the results can be interpreted through the model and if so, what conclusions can be drawn? This summary intends to emphasize only the most important data and examine the appearance of key words which form the basis of creative tourism.

In relation to festivals, good experience was caused by the programme itself (25.1%) and aesthetics (13.3%). These responses evoke *Windows A* and *B*: nice folk and crafts objects and nice dancing. In total, personal involvement represented a strong factor, such as tasting or creating something (25.5%). Negative experiences can be linked with organizational issues and quality. From the perspective of the JoHari window, overcrowding and queuing must be outlined (36.2%) since these stand in the way of experiencing creativity through personal involvement. In the cases of museums and exhibitions, the topic is a strong visit motivator with 45.3%. This is a satisfactory result for museums that host a high quality, unique and rich collection – but what about smaller institutions, e.g. the ones in outer urban or rural areas, and museums with more specialised themes? These institutions also need visitors. It might give some hope that the importance of exhibition themes scored only 32% in terms of 'What makes an exhibition good?' Answers also included atmosphere (15.4%), interactivity (18.5%), help of a good guide (12.7%) and creativity (3.2%). The last three factors together account for a higher proportion of responses than the topic of an exhibition alone. Hence, museums seem to be judged rather by the way they present and communicate information rather than their themes. Based on the model, *Windows B*, *C* and *D* are emphasized in this situation.

When asking about their own experiences and memories, the topic was not mentioned at all and categories such as active participation (37.2%), interactivity (19.5%) and a good guide

(15.3%) were represented with high percentages. These responses again reflect *Windows B, C* and *D*. *Window C* is strengthened by further examples: watching film (11.4%), computer facilities (6.7%) and audio guide (1.4%). These are typical possibilities of *Window C*, when there is activity only on the side of the tourist, since the supplier has previously prepared the necessary tools and is passively represented in the programme. Answers given to describe 'bad experience factors' evoke traditional museums: too many objects behind glass windows, monotony, time-consuming queuing, too much or too little information to read (sometimes with poor visibility), out-of-date attitude, boring guide etc. All these examples describe *Window A* very well, however, topic was not mentioned, only the mode of presentation.

Museums that can boast outstanding collections have no problem in attracting visitors; emblematic works of art are viewed even in a crowded atmosphere, even after long hours of queuing. However, world-famous flagship museums also offer non-core activities in order to attract visitors. These often combine free programmes with paying exhibitions, serving the dual purpose of generating income and nurturing the next generation of museum goers and probable future patrons, in parallel. These activities all happen beyond *Window A*. It might be stated that in practice, *Window A* is a threat for smaller museums, while *Windows B, C*, and especially *D* are their opportunities. However, the JoHari model should not be generalized everywhere. There exist museums, places and themes where any kind of creative activity should be or has to be moderated because it might offend visitors' feelings. Dark tourism might be an example of this. However, in most cases, opening up boundaries creatively can positively contribute to visitor experiences. Hence, the JoHari window has to be viewed as a tool that can help tourism suppliers identify the direction in which their activities should be shifted in order to create the conditions for creativity and the active involvement of tourists, where desired.

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Author details: Dr. Márta Jusztin is Professor of Cultural History and Cultural Tourism in the Department of Tourism, Budapest Business School, 1054 Budapest, Alkotmány u. 9-11, Hungary.

E-mail: dr.jusztinmarta@kvifk.bgf.hu

**Concept design – An innovative approach to learning:
The case of Saint James' Way as a playground for meaningful
learning experiences**

Florencia Cueto Pedrotti

Abstract

Co-creation is increasingly being used as a tool for companies to position their products in the market. The aim is to enhance a dialogue with customers and enhance firm-customer value. In the experience industry co-creation is also increasingly linked with another major trend: storytelling. The aim of this narrative technique is to build a story around a business, a product or a destination. The purpose of this paper is to discuss and highlight the application of these techniques, together with experiential learning, in order to generate a new point of view on the learning process. These techniques are applied to the Saint James' Way in Spain, a major generator of experiences for tourists and pilgrims. The outcome of this research study is to produce a concept for a study trip based on creative tourism.

Keywords

Co-creation, experiential learning, storytelling, innovation, Saint James' Way, hospitality and tourism

Introduction

'Tell me, and I will forget. Show me, and I may remember. Involve me, and I will understand.'
(Confucius 450 B.C.)

This quote from Confucius best describes the central concept of creative tourism. In this paper, the emphasis is placed on the formula: '*Involve me, and I will understand*'.

Involvement and participation are central to creative tourism, and to the concepts of co-creation and experiential learning which are essential in developing creative tourismⁱ.

This article explores how the methods of co-creation can be applied to produce meaningful learning experiences (experiential learning) for hospitality and tourism students. The Saint James' Way (*Camino de Santiago*) provides the physical setting where this experiential learning project is developed. The research presented here aims to develop innovative approaches to education, as well as advancing our theoretical and practical knowledge of creative tourism.

Co-creation is an essential part of the evolution of the experience economy, which is arguably the latest stage of economic development following on from the agrarian economy (focussed on commodities), the industrial economy (goods) and most recently the service economy (services) (Pine and Gilmore, 1999). The advent of the experience economy had

long been foreseen by Alvin Toffler, whose seminal *Future Shock* (1971: 226) mentioned the 'upcoming *experience industry*'. Toffler pointed out that 'people in future would be willing to allocate high percentages of their salaries to live amazing experiences'. This shows that something was changing in the consumer market, and Toffler's forecast was later confirmed by Holbrook and Hirschman (1982) in their article '*The Experiential Aspects of Consumption: Consumer Fantasies, Feelings and Fun*'. These two authors were pioneers in discussing emotional experiences linked to products and services.

In 1999 Pine and Gilmore summarised these trends in *The Experience Economy*, in which they explored how companies become successful by engaging customers in memorable experiences. Boswijk et al. (2007) added to this analysis by identifying different stages in the development of the experience economy. They classified the experiences described by Pine and Gilmore as 'first generation experiences' in which there was little interaction with the customer. The evolution to 'second generation experiences', in contrast, is marked by increased dialogue between producers and consumers, and an emerging system of firm-customer value creation, or 'co-creation' (Prahalad and Ramaswamy, 2004a).

Co-creation is becoming a widely used strategy in business, and many companies are now devoting a significant part of their websites to this concept: for example Labello, the lip care brand, asked customers to co-create the appearance of their own lipstick, and Procter & Gamble developed the blog 'BeingGirl' to promote their Tampax brand. National and regional tourist boards are also moving in this direction. In March 2010 Tourspain, the Spanish National Tourist Office, launched a new marketing campaign based on co-creation called 'Spain, a country to share', which invites people to share their experiences as well as their favourite sights with others.

In spite of the growth of co-creation as a value-creation strategy, there is a shortage of scholarly research on this phenomenon in the tourism field, a fact highlighted by Binkhorst and Den Dekker (2009). They drew attention to this gap in the academic literature and began to explore the field of tourism as one of the major experience generators.

Experiences have also been investigated from the perspective of experiential learning, and there are many authors who propose new learning methods, demanding a change in the educational system and presenting experiential learning as a possible solution. Chee (2002) presents one of the key problems of the current teaching structures: time-based and teacher-centred with an emphasis on covering material. In the same line, Schank (2002) points out the problems where learning is driven by grading and testing: students cheat,

compete and complain. In addition, Fry (2002) states that there is an issue in relation to learning productivity.

The above-mentioned academics ask for a change in the education system. They look to new technologies as a possible solution to the current problems. Internet, presented as having never-ending learning possibilities, is highlighted by Fry (2002) whereas Chee (2002) or Schank (2002) discuss the use of the internet as a tool and focus on experiential learning as the learning method of the future. In fact, this is also recognised by Cope & Watts (2000) and Gold & Holman (2001, p. 385) who argue that 'the experiential approach to education is oriented to be more useful and meaningful if learning is grounded in experience'. Marsick & Watkins (1990) assert that learning is often experience-based, non-routine and tacit.

These studies imply that there is a need to improve current teaching methods, but many link experiential learning to the use of internet. The use of new technologies in general, especially in education, is now commonplace; virtual-world experiences are increasingly replacing contact with the real world. According to Stanley (2010), 'students miss this contact and their experiences, if only virtual, are normally evaluated in a non-positive way'.

In developing learning experiences, one of the important means of creating engagement with students or with customers is storytelling. Storytelling, or the use of narrative, has become increasingly important in the experience industry because there is no better way to engage people than through stories: speaking about human needs and making our lives meaningful (Mossberg, 2008). Creating a story helps to connect people and places and can create a magical atmosphere during a holiday or a study trip.

This paper uses analyses the use of techniques of experiential learning and storytelling as tools to co-create more engaging learning experiences for students by linking them to tourists and the communities that host tourists, enabling them to better understand the concept of hospitality.

Saint James' Way: the scenario

In the field of hospitality and tourism, one of the most important set of skills that student have to acquire is related to the art of hospitality. But can you actually teach people to be hospitable? Is this something that can be taught in the classroom? One potential strategy to developing learning experiences related to hospitality is to offer students the opportunity of applying co-creation in a real-life setting, working with locals to co-create experiences

related to the places they live in. Residents become the main characters in their own co-created experiences, adding value to the tourist experience as well.

In this case, we use the St. James' Way pilgrimage, allowing students to play the role of clients and providing opportunities for them to develop a better understanding of hospitality and improve the experience of the places they visit. The project focuses on the part of the St. James' Way that runs through the Catalonia region of Spain. The history of Santiago, 'El Camino', the legends surrounding St James and the centuries-long strength of the attraction to numerous pilgrims provide a strong basis to help students learn: on the one hand, they learn about the origins and development of tourism and hospitality; on the other hand, students can use the trip as part of their own journey to spiritual discovery.

The Saint James' Way or 'El Camino' is not just a pilgrimage route. It is also a very good example of learning by doing, because the pilgrimage takes you back to the very roots of hospitality, the idea of helping strangers without the promise of monetary reward. In fact, it is said that the Way brings you back to your roots.

Saint James' Way: A brief introduction

The Way of St. James has existed since 813 A.D. It was one of the most important Christian pilgrimages during medieval times, along with the routes to Rome and Jerusalem. This was a pilgrimage route on which a plenary indulgence could be earned. Furthermore, the *Codex Calixtinus*, considered as the first tour guide, dates back to the 12th century, and one of the five books that form this Codex is devoted to the Saint James' Way. There are ten different pilgrimage routes to Santiago de Compostela, seven of which can be travelled by bicycle, on horseback or on foot, two by sea, and last but not least 'the inner route or interior pathway' which eludes to the changes that every pilgrim experiences along the Way. There is no clear point at which to begin the 'Camino'; it is said that it begins at home and ends at the Plaza del Obradoiro, where the Cathedral of Saint James is located.

Looking back to the 1980s, very few pilgrims actually arrived in Santiago. But over the last decade the Way has attracted a growing number of pilgrims from almost every nationality. There are many books, films and documentaries that focus on the Way or 'El Camino', and the experiences undergone during the journey.

In the last few years, Saint James' Way has also been promoted by regional and national tourist boards as a major tourist activity, based not only on its religious function. As far as co-creation is concerned, both national and regional tourist boards have found in 'El Camino' a

good way to adapt to new trends. In order to enhance a dialogue, they have created blogs where they invite pilgrims to share experiences and tips.

The Camino is today considered as one of the biggest experience generators in Northern Spain. In 2010 St. James' Day fell on a Sunday, and it was therefore declared a 'Holy or Jubilee' year. This provided an opportunity for companies from different areas to focus their attention on the Way to launch new products or marketing campaigns, offer programmes to their employees, or just to be one of the Xacobeo 2010 sponsors.

In the banking sector, Banco Santander created a new range of programmes to offer to their employees thanks to 'El Camino'. One example is 'América Camina', a programme aimed at employees of Santander Group – America Division. This programme allowed employees to become pilgrims and travel approximately the last one hundred kilometres of the route to Santiago de Compostela. BBVA (Banco Bilbao Vizcaya Argentaria), one of the Xacobeo 2010 sponsors, offers free accident insurance to pilgrims. This sponsorship is part of the bank's corporate responsibility plan. Aquarius was another sponsor of the Xacobeo 2010. They launched a website called 'La era Aquarius' (The Age of Aquarius) where you can follow the kilometres travelled by a bottle that starts its pilgrimage in Roncesvalles (the beginning of the French Way). The bottle's pilgrimage could also be followed on Four Square, Facebook, Twitter or YouTube.

Last but not least, regional and national tourist boards are now moving towards co-creation. They have devoted part of their websites to pilgrims. In these sections the pilgrim is the main player, able to interact with other pilgrims, ask questions, recount his or her experience and request improvements: a completely free space devoted to dialogue.

Conceptual framework

The conceptual framework presented in Figure 1 summarises the main elements of the current research, which focuses on the development of experiential learning and co-creation in the context of a trip along the Saint James' Way. The closer the different concepts are to the centre of the diagram, the greater their importance in this study. The Saint James' Way lies in the heart of the research project, forming the scenario where the concepts of experiential learning and co-creation converge. Co-creation enhances experiential learning, because participation is essential for developing the project outline. Students are expected to co-create with local people, tourist guides and with 'El Camino' itself.

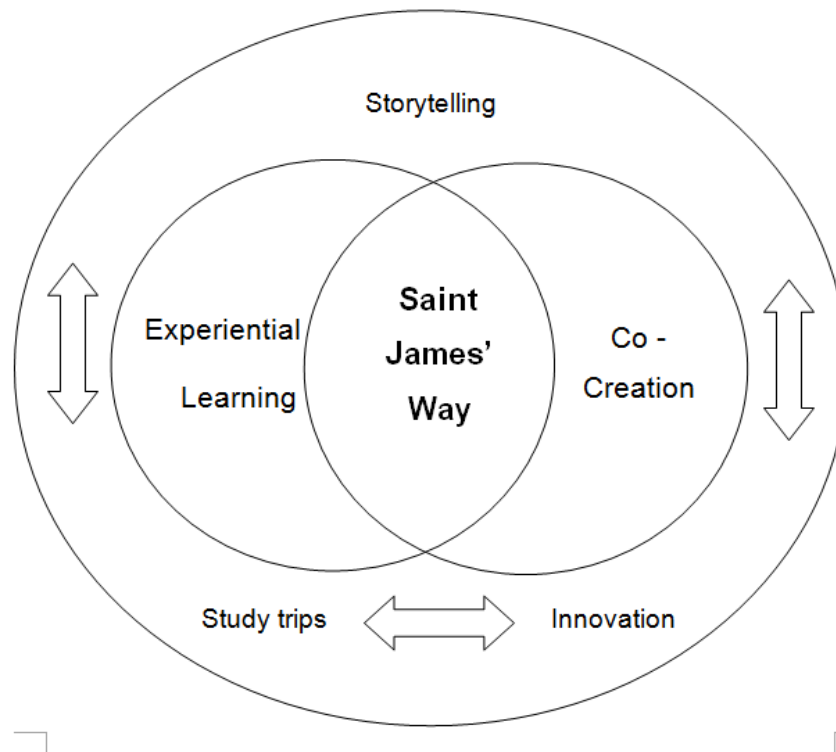


Figure 1: Conceptual framework

This will lead to the development of a new learning experience for hospitality and tourism students, in which the context, the Saint James' Way, will be the main protagonist. This approach can be seen as a form of 'educative co-creation', an innovative method that allows students to move away from their everyday environment to a stimulating new way of learning. The final element explored in this project is storytelling. Storytelling helps to provide coherence and consistency to the co-creation and experiential learning concepts created for the study trip. Narrative techniques are used to develop a story that will stimulate students' imagination, amuse and emotionally involve them in the project. The outcome should be a unique experience difficult to reproduce.

Study Outline

The objective of this study is to demonstrate how hospitality and tourism-related studies can be developed using qualitative and experiential methods. It is hoped that this innovative approach will provide a more complete and engaging curriculum for students, enabling them to develop useful skills for their future as professionals in the industry. The data collection methods used in the project were as follows:

- Ten depth interviews were held with experts in the field to provide an overview of the main topics of the research. The list of interviewees can be found in Appendix 1.

- 100 questionnaires were completed by pilgrims at the final point of pilgrimage in Santiago. The questionnaire was designed to examine the experience of pilgrims in terms of their experiential learning.
- Non-participant observation was conducted to analyse pilgrim behaviour.

The expert interviews were used to identify key issues in the research field and to provide input for the subsequent stages of the research. The key issues identified from the interviews were experiential learning, co-creation and innovation and tourism development.

The first topic analysed was experiential learning. A sample of hospitality and tourism teachers was interviewed to gain a better insight into education processes. The experts emphasised the need to improve the current education system in order to incorporate experiential learning. Learning through experiences should form a more important part of the curriculum, but there also needs to be a balance between classroom-based, traditional learning and experiential learning methods. As Ricard Santomá remarked: “Students remember what they care about. When students are asked what they remember once they have finished the degree their answers are never related to subjects, but to experiences. Hence, the experiential learning activity along the Saint James’ Way is one of the most common answers”. In general the opinions of the experts interviewed reflect the position of Gold and Holman (2001): ‘the experiential approach to education is thought to be more useful and meaningful if learning is grounded in the experience of the person and involves learning through doing’.

The following theme, co-creation and innovation, was identified as a current trend which is gathering speed in the marketplace. Companies from different areas are using co-creation to enhance dialogue with their customers and are creating new websites, marketing campaigns or blogs in an effort to co-create with consumers. In general, companies are following the DART model (Dialogue, Access, Risk Assessment and Transparency) (Prahalad and Ramaswamy, 2004b) to create these new products. Examples from the tourist industry include Barcelona Creative Tourism, a network platform created in Barcelona in 2006 to fulfil the needs of the creative tourist (see Couret in this special issue). The experts interviewed identified the development of new business models in which, as discussed by Vargo et al. (2008), ‘value is created collaboratively in configurations of mutual exchange’.

This creation is result of combined efforts of companies, employees, customers, shareholders, government agencies and other entities involved in the exchange. However, it is always ‘determined by the beneficiary (e.g. the customer)’. Vargo and Lusch (2008) also

underline the importance of active participation of all the service providers engaged in the exchange.

The analysis of the expert interviews indicated that the new types of tourist, such as the creative tourist, are seeking experiences rather than visiting traditional tourist sights. The experts also underlined the need to develop mutual exchange in order to create value, and that more direct forms of interaction will produce experiences that are more memorable once tourists return home. This also requires all service providers to work together, which places an emphasis on networking as the basis for future innovation in the tourism industry. Collaboration has become an important way of creating value in tourism products.

In terms of tourism development along the Saint James' Way itself, it is clear that the popularity of this route has increased. This is reflected in growing numbers of visitors, with an increase in pilgrims reaching Santiago from less than 3,000 in 1987 to over 125,000 in 2008. Many more people travel along the route (or part of it) without formally completing the pilgrimage or obtaining their *compostela*. People therefore have a range of motivations for undertaking the Camino, from the purely religious to more leisure-based or cultural motives. What links most of these journeys, however, is their experiential component, as Daniel Malvido remarked: 'Trying to understand why people take a backpack and start walking. It is no wonder that it is a very appealing product, where the main thing is not the final destination but the journey itself and how to cover it. This is the key for getting a meaningful experience'. He also highlights the recognition of an 'inner or interior pathway' among the different routes that can be taken to Santiago.

In terms of the specific development of the Camino in Catalonia, the experts emphasized the need to make local people aware of the importance of the Way, as an important step in recuperating this historic route for contemporary use. Josep Font, explains the work done in relation to this recovery: 'The St. James' Way captures the attention of a lot of people. There is a deeply-rooted excursionist tradition in Catalonia. The St. James Way simply consists of walking with a direction and a clear aim. We are working on promoting 'El Cammi de Sant Jaume' in Catalonia. It was a forgotten, lost tradition. Local people need to understand the difference between being a pilgrim and an excursionist. Therefore, the first task to accomplish is to provide an explanation about the profound, interior meaning of the pilgrimage in the places where 'El Cammi de Sant Jaume' has been recovered. It is hard work'.

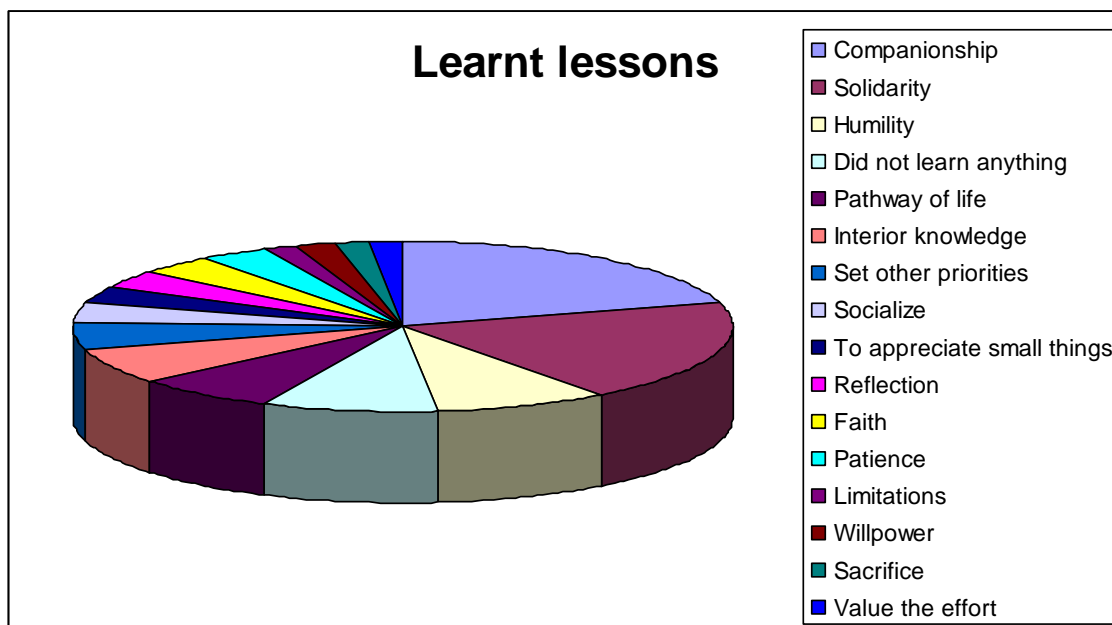
Laia Cicuéndez also pointed out the importance of this difference in the case of Montserrat (an important attraction along the Catalan section of the Camino): 'We make a strict distinction between the pilgrim and the excursionist. When we receive a new reservation we really need to know if the person is a tourist or a pilgrim. The kind of accommodation is not the same; the pilgrims are not accommodated in the hotel. We have two different kinds of visits'. She states in fact that there is a wide range of segments and products in Montserrat, those devoted to pilgrims being the most specific.

Visitors

The questionnaires were designed to examine if the Saint James' Way is an important form of experiential learning practice. When asked to define what the Camino meant to them, visitors were most likely to mention difficulty (17%), beauty (14%) and sense of reward (13%). In contrast, spirituality and faith were mentioned by relatively few visitors.

Almost 90% of those interviewed agreed that the Saint James Way was an experiential learning activity. When asked what they had learned, there was a very wide range of answers (Figure 1), but these could be grouped into a few main categories, including: companionship (21%), solidarity (19%), humility (9%), pathway of life (7%) and interior knowledge (7%). There were some pilgrims, however, who said they had not learned anything from their journey (9%).

Figure 2: Lessons from the Camino



Although a few people felt they had not learned anything, the overall assessment of the St. James' Way as an experiential learning practice is extremely positive. Almost half of the respondents rated the Way between 4.5 or more on a scale of 1-5.

Observations

Observations were conducted at the final pilgrimage point: the Cathedral of Santiago de Compostela, where there was interaction with pilgrims. Once pilgrims had reached the Obradoiro Square (the Cathedral Square, the end of the pilgrimage) most of them were not willing to be disturbed. This provoked a sensation that there was something special happening at this final moment of the pilgrimage. Consequently, I looked for a place to sit close to other pilgrims and try to enjoy that silent moment just as they were doing. This was in fact their moment for final reflection.

It was evident that most of the pilgrims who had reached that point were trying to find a place to sit down and admire the Cathedral. At that moment they wanted to be left alone; groups of pilgrims who had reached the end together after the group celebration were searching for their own moment of silence and inner peace. However, there were some pilgrims willing to fill in questionnaires and engage in a conversation. A couple of pilgrims that had walked over 3,000 kilometres in four months and four days from Austria to Santiago de Compostela completed the questionnaire in approximately one hour. They paused at every question and explained stories, made complaints and/or expressed their feelings. They emphasised values such as hospitality, support and courage. That is what the Way or 'El Camino' had taught them the first time round and they had decided to start the pilgrimage again in order to express their gratitude for the experience.

The best moment to approach the pilgrims, when they were most open to answering questions, was while they were queuing to get their 'Compostela certificate' that attests they have completed the pilgrimage. Most of them were in a state of euphoria, their faces expressing optimism. They were queuing, chatting or singing. Indeed, their attitude was completely different from their peers who were sitting in front of the Cathedral. During the last few metres of the journey to the Cathedral it really seemed as if they were going over in their minds all they had experienced along the Way. The Pilgrim Office defines this situation as 'Start the Way thinking you know who you are, return home with a stranger'.

This statement best describes the internal process undergone by the pilgrim during their route to Santiago de Compostela. There is an inner transformation, a reflection and a contact with the roots of humanity, where the little things are appreciated. This 'inner or

interior pathway' that the pilgrim covers during their Way, which is a break from routine that makes the individual experience a process of change.

Co-creation in tourism; a tool for an experiential learning activity

The findings of our research suggest some ways in which new teaching methods can be developed and students can be a new approach to learning, where dialogue plays a key role in the teacher-student relationship. The objectives of the project were as follows:

- Introduce students to key concepts such as innovation, creativity and design thinking (co-creation).
- Introduce students to the origins of hospitality, cultural and creative tourism.
- Introduce students to experiential learning.
- Apply experiential learning and co-creation to improve teaching methods and ensure concept assimilation by the students, to enhance innovative tourism concepts and product design.
- Apply creative and innovative models suitable for the student's background.

The scenarios chosen to implement the project were the city of Barcelona, especially its cultural and creative tourism sites, and the Saint James' Way in Catalonia. In order to physically experience the Camino, students start their own pilgrimage in Manresa and complete a full leg, 25.5 kilometres, to arrive in Montserrat.

In order to link the experience of the Camino to the learning outcomes for the students, co-creation, experiential learning and narrative are linked together in the form of a book. The title of this book is 'Wake up, start walking'. The comma joins and separates the two different parts of the experience. The 'Wake up' phase cover six days or chapters (one day for each chapter). The setting for this part of the journey/narrative is the city of Barcelona and its creative, innovative and cultural sites. Every day or chapter has a title that reflects the main purpose of the day, for example the first day is named 'Once upon a time' whereas the second day, which aims to inspire the student, is 'The Awakening'. The first part is devoted to innovation, clearly shown by the name, where the objective is to rouse the student, to feed their souls with Innovation, Imagineering, Events and Virtual Worlds. Students will also experience different areas of the city, participate in design-thinking activities and visit a new model of business: EsadeCreapolis, an international center, supported by the Esade Business School (Barcelona), to develop new forms of business based on innovation.

The second part is titled 'Start walking' and is formed of 4 days or chapters which take place on the Saint James' Way through Catalonia. This part is strictly devoted to experiential learning or the act of learning by doing. Students will move away from the city of Barcelona and will start their own pilgrimage through the Catalan part of 'El Camino' towards Montserrat. The activities carried out in this part will be co-creating with locals, experiential learning (learning by doing) and fostering a destination as a learning scenario. In line with the first part of the study trip, every day will have a title, for example the first day is titled 'Begin with the end in mind: Montserrat'. This is because pilgrims begin their route to Santiago de Compostela knowing their final physical destination, but that is the only thing they do know. The inner or internal process of change has not yet started, at least in some cases, since they know they want to arrive in Santiago but what awaits them is as yet unknown.

During their journey to Montserrat, students will be asked to create their own book. They will be given a blank book on the first day for their personal use as a diary where they can write their comments, experiences or personal reflections. The history of Santiago, 'El Camino', the legends around St James and the durable strength of the attraction over the centuries for numerous pilgrims, act as a strong basis to help students: on the one hand, they learn about the origins, development and innovation of tourism and hospitality concepts. On the other hand, the students can guide their studies and lives towards their own mission to create a new kind of spiritual discovery.

The final assignment or epilogue will be completed back at home, with the creation of a virtual book to finalise the study trip. This concept is presented as a recommendation to improve future study trips and to offer the student a different learning model. This new model differs from the traditional one, where students attend classes in the morning and workshops in the afternoon. The objective is to wake up the student, to provide them with knowledge in a different format, to let them observe, reflect on and experience the pilgrimage themselves, to enhance a dialogue with other players, to learn from each other.

Conclusions

The main problem posed at the beginning was the need to develop a concept for a study trip in accordance with new trends in the market and using a new approach to education. To achieve these objectives, the methods consisted of a data content analysis, interviews, questionnaires and non-participant observation of the main topics of the research.

It has been concluded that pilgrims do consider Saint James Way as an experiential learning practice as well as a life-time experience. In fact, out of one hundred respondents, 33% had travelled Saint James' Way more than once. Concerning education, teachers pointed out a need to improve the current system, especially relating to the hospitality and tourism field. As they observed, experiential learning is a need in this area. Although some subjects have to be taught in a classroom, there are others which must be seen and experienced. Values are taught along 'El Camino'; this pilgrimage is a break in our everyday life and a trip back to our roots. There is no time pressure, no telephones ringing, no traffic jams, no noise apart from those made by nature; 'El Camino' gives you time to think, to reflect, to learn both from yourself and from others, to appreciate small things in life, to meet other people without labelling them. Along the Way, there is no difference between a general manager and a blue-collar worker; they are all pilgrims.

People engage in dialogues along 'El Camino' and memorabilia plays an important part in this experience. Ricard Santomá stresses that once students finish their degree, when ask what they remember they would point the experiential learning activities. Pilgrims do not forget the situations they have experienced. When you meet pilgrims you can see that something has changed in most of them: their eyes are brighter, keener, their expression is relaxed and they are willing to share experiences. Companies such as Chiruca (a company specialised in boots), and the Spanish and Galician tourist boards have created blogs where pilgrims are asked to share their experiences and offer tips to future pilgrims.

Therefore, the creation of this concept for the study trip aims to offer students a new approach to education. Furthermore, it is said there is no education without transformation. If we look back at Non-participant observation (page 14) this transformation is noticed in pilgrims during the last hundred metres of 'El Camino'. This is the inner transformation that we would like the student to go through.

Experiential learning has been brought to the forefront by academics, as one of the possible improvements in the education system. As a result, it has been grouped together with one of the current trends in the market, co-creation, to offer a complete experience. This programme has been linked through storytelling, which is a current trend too; this technique is now applied to products, organizations or destinations. The concept of the study trip as a book is the perfect combination for the use of storytelling. These findings contribute to the knowledge of academics and practitioners by offering a case study which can be applied to provide a new approach to education, not only in the area of hospitality, but in other academic fields as well. This research is therefore valuable for the academic community to

carry out further research in experiential learning or the application of co-creation to the development of tourism experiences.

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Xacobeo: <http://www.xacobeo.es/>

Author Details: Florencia Cueto Pedrotti earned an MSc. in Innovative Hospitality at Ramon Llull University - ESADE Foundation (Barcelona - Maastricht), where she developed a thesis linked to creative tourism and education. She has work experience in the areas of International Marketing at the Spanish Tourist Board in Milan (Italy) and is currently working at Travelclick (Barcelona); an American hospitality technology company.

Email: florenciacueto@gmail.com

Creative tourism in Saint Petersburg: the state of the art

Valery Gordin and Marina Matetskaya

Abstract

Tourism development in St. Petersburg, which is a major cultural centre, has improved in terms of tourist flows; both tourism demand and tourist products have become more diverse. These improvements give grounds for a fairly optimistic prognosis for the tourist industry in St. Petersburg. At the same time, there are a number of factors which may endanger sustainable development of tourism in St. Petersburg. The current situation calls for a more flexible and innovative approach to industry development. Among these factors are the pronounced seasonal character of tourism, the short-term visits of most of the tourists, and the rather conservative, academic cultural image of St. Petersburg, which compromises the city's appeal as a destination for certain tourist segments. Another critical limitation on the development of cultural tourism in general and of creative tourism in particular is the low involvement of the population in cultural and tourist events held in the city. This makes it relevant to look for new approaches for creative tourism development in St. Petersburg as an important tool for the sustainable development of the industry. This article considers the existing and potential competitive advantages of St. Petersburg as a tourist destination on the basis of creative tourism development.

Key words: cultural heritage, creative tourism, cultural products consumption, creative cluster

Introduction

Saint Petersburg, as most cultural capitals in Europe, is a popular day trip and short break destination for both leisure and business travel. Studies of cultural and creative tourism are particularly important for Saint Petersburg as tourism is a key area where business and culture interact. The amount of research devoted to cultural tourism in Russia is still quite small (Brown et al., 2000; Gordin, 2009; Gordin and Matetskaya, 2010; Hollander, 1999). In other countries, however, there have been many publications devoted to issues of cultural tourism (McKercher, 2002; Richards, 2006; Smith and Robinson, 2006), as well as reports from different international organizations that directly or indirectly deal with cultural tourism (ICOM, 2007; OECD, 2009; UNESCO, 2006).

One of the most promising trends in these studies of tourism is the fact that the terms 'tourist' and 'tourism' are conceptualized as being closely linked to the level of satisfaction from the consumption of 'cultural heritage' and to having a new creative experience. Creative tourism involves not just being a spectator and engaging in sightseeing, but also a reflexive interaction on the part of tourists who are usually thought of as 'non-producers' in a traditional analyses (Richards and Wilson, 2007). The essence of this approach to studying tourism consists in perceiving tourists as consumers (OECD, 2009; Prentice, 2001).

In our discussion we pay special attention to creative tourism development in order to introduce a St. Petersburg perspective, and to bring into the spotlight new challenges that the city faces today. The second question is how to create effective policies that would boost the development of creative ecosystems while combining creative industries, urban planning and other types of tourism. Also we pay special attention to cultural events and agendas that could establish a real connection between cultural policy and economic development policy at the city level.

Cultural tourism development in St. Petersburg: problems and prospects

The notion of creative tourism has been recently considered from different points of view (Richards and Palmer, 2010; Wurzburger et al., 2008). One of the approaches treats creative tourism as a means of acceleration of regional development. Richards and Wilson (2007) believe that creative approach has been assigned a more important role in regional development strategies due to the following factors: symbolic economy growth will put creativity into a privileged position as compared to cultural products; cities and regions tend to employ culture as a factor that increases the rate of economic growth and, hence, they should look for new cultural products in order to create competitive advantages which would make them unique in a market that is becoming more and more crowded; destinations which lack cultural monuments have to look for new methods of increasing their competitiveness as compared to those destinations which can boast a number of cultural monuments.

In the case of St. Petersburg, the search for competitive advantages on the basis of employing rich and versatile cultural heritage of the city plays the decisive role. St. Petersburg nowadays is a major cultural centre which can boast more than 150 museums, about 50 theatres, 5 open-air museums, 12 higher educational establishments specializing in humanities, and more than 250 annual cultural festivals. Other important factors worth mentioning are the well-known city brand, the accessibility of the city and cruise tourism involvement. Traditionally, cruise tourism has always aimed to acquaint tourists with cultural sightseeing attractions in ports of call.

However, the promising tourist potential of the city makes the heads of the major cultural institutions and some tourist companies take things for granted to a certain extent. The research carried out by Gordin in 2009 with 29 top managers and directors in the museum and tourism sectors showed that it would not take long before the city begins to face significant problems in developing cultural tourism. The major problems were identified as first, the limited capacity of the most attractive cultural objects, which makes the most popular city attractions inaccessible to many tourists and city-dwellers in high season;

second, most cultural products and channels of consumption are traditional or even conservative and this factor, experts argue, limits the attractiveness of St. Petersburg, especially for tourists of the older generation, who are very sensitive to the inflationary pricing of St. Petersburg hotels, restaurants and cultural institutions. Third, interactive cultural tourism products are underrepresented in the city; fourth, the dominant forms of cultural product consumption are passive; fifth, entertaining formats of introducing items of cultural value (including those targeted at children and the teen-age audience) are limited and sixth, most visits to St. Petersburg are short-term, and tourists therefore tend to visit only the major attractions, which is particularly pronounced for cruise tourism. These trends make it relevant to study the experience in creative tourism development accumulated in St. Petersburg as well as to seek new approaches to its implementation.

From cultural to creative tourism: a change of focus?

The major difference between cultural and creative tourism lies in the resource base of these types of tourism and in the tourists' motivation to participate in activities. Cultural tourism mostly focuses on exploring the cultural and historical heritage, the tangible and intangible cultural heritage, the historic and biographical artifacts, descriptions, legends, as well as different art forms. However, the consumption of cultural products takes place in a passive fashion. In contrast, the main goal of creative tourism is experiencing things first-hand, living through new emotions, acquiring new knowledge and skills through engaging in creative activity shared with fellow tourists, and through interactions with the locals. (Hospers and van Dalm, 2005; Pine and Gilmore, 1995; Richards and Wilson, 2006). In this sense, the notion of creativity refers to the fact that tourists acquaint themselves with the tourist destination not only by being physically present but by being exposed to the cultural heritage that makes the city remarkable, and by means of consuming the local cultural products and events. The look of the city, the services offered, the engineering communications, the education system and the transportation system could all be perceived as a source of inspiration if tourists are moved by what they see.

The most evident means of ensuring a creative tourist experience is improving the look of the public venues, since, in this instance, the language barrier does not interfere with product consumption. However, creativity can be relevant to any sphere of the city life, including socializing, shopping, services, telecommunications, etc. A broader understanding of creativity is supported by many researchers who view creative technologies and creativity as a resource in all spheres (cf. creative economy (Howkins, 2001); creative city (Landry, 2000)); creative jobs and creative class (Florida, 2002); creative industries (Pratt, 2009).

Thus, the notion of creative tourism expands beyond the cultural sphere and cultural industries.

Nevertheless, generally recognized definitions of creative tourism link it to cultural tourism, 'Creative tourism is a form of cultural tourism' (Ohridska-Olson, 2010; Richards, 2006). More specifically, creative tourism is, 'travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture' (UNESCO, 2006, p.3).

Thus the existence of cultural tourism supports the development of creative tourism, and many cities boast an effective combination of these kinds of tourism (e.g., Barcelona, Berlin, Antwerp, Rome, and London). At the same time, the existing tangible cultural heritage should not be recognized as the only source of creative tourism development, as traditions and the intangible cultural capital of a tourist destination appear to be more valuable in the case at hand.

St. Petersburg has always been a city where ideas originated and were disseminated, as well as a major venue for the exchange of experience and ideas in the spheres of technology, science, education, culture and the arts. In this sense, the city has always been the centre of creative tourism as it has assisted practitioners in different spheres in enriching their knowledge base and in mastering professional skills. St. Petersburg has developed a rich R&D sector, including a number of educational and research centres, career development centres, centres for practical professional advancement in the humanities, medicine, economics, management, technology and innovation, etc.). This is why the creative potential of St. Petersburg has always been in demand and has always been fruitfully utilized.

Our focus is on using the creative potential in the sphere of the arts and culture as a basis for cultural heritage development. We believe that technologies, traditions and knowledge, which are reflected in the sphere of traditional culture and in the city's cultural heritage, can be employed as a promising basis for cultural heritage development. Specifically, in the sphere of social technologies, coexistence of multiple religions (confessions) and tolerance can serve as a basis for cultural heritage development. In the sphere of crafts, modern creative industries that are developing on the basis of combining folk arts and crafts and modern design techniques can serve as a basis for cultural heritage development. Finally, the sphere of the performing arts, including modern and classical dance, and a wide range of

music – from classical and ancient music to rock, pop and ethno-music, etc. – can serve as a basis for cultural heritage development.

Our research considers creative tourism creation and its study from two points of view, first, we consider the consumer demand for creative tourism, and, in particular, the roles of consumer creativity and of models of their behavior and second, from the supply standpoint, we focus on producers of innovative cultural goods and services.

Creative tourism demand

Consumer behaviour determines creative tourism demand. Specifically, the following factors are important in this market: the degree and nature of consumer participation in cultural and creative practices; cultural heritage preservation; broadening channels and formats of human interaction in society and the growth rates of cultural tourism and other forms of tourism. In this section we will consider these factors in more detail.

Active participation in cultural practices and consumer creativity.

Creativity as an epiphenomenon reflects current social and economic tendencies (Salman, 2010), which results in the rise of knowledge-driven industries relying on creative and cultural activities. Human creativity has the potential to generate income, jobs and export earnings in advanced economies of the world (*The Creative Economy Report, 2008, 2010*). Moreover, this scenario is also a feasible option for developing countries. For many Russian cities, including St. Petersburg, the development of creative industries has become a necessity, in other words, an issue of survival. This is why creative industries development could be considered as a means of social innovation as well (Ruutu et al., 2009). Current discussions are devoted to the topic of whether or not human capital and creativity are sources of local development in cities, and how they influence territorial, economic and social processes in urban space (Comunian et al., 2010; Clark et al., 2002; Florida, 2002, 2005; Storper and Scott, 2009).

We can identify two approaches to the concept of creative industries: creativity as potential and creativity as a human resource. Everyone ought to be creative – that is, both the producer and the consumer. For instance, one of classifications representing creative industries' models (Hartley, 2005) singles out this model as 'creative citizens (culture),' which refers to an open innovation network. The model is characterized by the following parameters: the model involves 'creative citizens' – the general population, the workforce, consumers, users, entrepreneurs and artists; the energies of everyone in the system can be harnessed, thus contributing the value of entire social networks and that of the individual

agency of whole populations to the *growth of knowledge*; there must be a domain of experimentation and adaptation, where individual agency may have network effects.

This is why the creative culture itself should be the source of ideas and innovations, and should contribute to overall progress. In many cities that are viewed as 'creative', there are strong connections between traditions, the arts, and the unique atmosphere and authentic character of the venue (Hall, 2000; Richards, 2006). Cities become venues for implementing active creative projects and processes.

On the one hand, St. Petersburg can boast all of the advantages of a creative venue – the very architecture of the city is a magnificent backdrop for various events and a source of inspiration, and numerous art festivals are held every year in St. Petersburg. On the other hand, the creative atmosphere leaves much to be desired; unique creative initiatives that do not come from cultural organizations but rather from creative communities or individuals are few and far between. There are no street fairs or flea markets, and no outlets offering local clothes, food or souvenirs. For instance, it is symptomatic that a first festival of young designers' hand-made items *DeLa'Ruk* (= 'made by the hands') was held only in August 2008 in the yard of Saint Catherine Catholic Church on Nevskiy prospect, which is one of the best areas in the city (DeLaRuk, 2012).

Figure 1. DeLa'Ruk Handmade Festival



Picture courtesy of 'DeLa'Ruk' <http://www.delaruk.com/>

The festival was held again in December of the same year at the Mega shopping mall in one of the suburban residential neighborhoods of the city. Despite the fact that the festival was of great interest to the design community, as well as to the locals and to tourists, it received no

support from the city authorities or businesses. While the festival has returned to its original 'historic' venue in 2010, the organizers are currently unsure of its prospects. Marketplaces that offer folk craft products could be seen as the most significant tourist attractions, and the St. Petersburg market of hand-made products is currently experiencing significant growth. However, this marketplace is mostly web-based, and can be characterized as e-commerce; hence it lacks actual agents who would operate on the city streets and is not targeted toward tourists. While there are numerous new spacious shopping centers, especially in the suburbs, these are not venues for creative recreational activities, communication or generating creative ideas.

Cultural heritage preservation.

The demand for authenticity in relation to cultural tourism has changed approaches to preserving cultural heritage and has changed the ways in which cultural tourism is employed as a basis for developing creative tourism. Ohridska-Olson and Ivanov (2010) argue that, 'The trend shifted in the last 10 years towards authentic recreation of technologies and skills in arts and crafts production versus artificial representation of cultural heritage. This represents a major demand factor for creative tourism and an instrument to preserve cultural heritage in its most authentic forms' (Ohridska-Olson and Ivanov, 2010, p. 6).

Tourists strive to be discoverers or pioneers in the sphere of the arts, they are eager to learn original techniques used in creating cultural and art products. For example, tourists are interested in being introduced to authentic technologies used in building houses. Another important aspect of cultural heritage preservation is 'heritage mining' through which cities attempt 'to re-develop themselves through the revalorisation of cultural heritage, usually with an emphasis on the built heritage' (Richards and Wilson, 2006).

Broadening interaction channels and formats in society.

The existence of new forms of interaction and of new opportunities for intercultural communication while traveling have enhanced the development of creative tourism in the past twenty years. Due to the development of social networks on the Internet and the availability of gadgets such as translators, navigators and local SIM-cards, new communication formats between tourists and the locals have emerged. Youth tourism organizations are highly active in this field, as evidenced by the existence of educational programmes, language learning programmes, and work and travel programmes. It should be noted that nowadays in St. Petersburg there is a great deal of growth in all of these areas of social communication between local residents and tourists.

One of the trends is creating venues for creative communication, such as lofts, clubs, literary cafés, book-selling cafés and bookstores. This kind of social interaction is typical of Moscow and St. Petersburg but not of the provinces, hence the increasing popularity of this kind of communication among tourists visiting Russia. Moreover, foreign tourists with a creative background show a great deal of interest in these types of interactions with their Russian colleagues, friends and peers. It is worth noting that the process of creating an infrastructure of intellectual communication is well under way in St. Petersburg. One of the key players on the intellectual communications market is a major bookselling network – *Bukvoyed*, which literally means ‘a letter-eater’, in other words, a bookworm.

In principle, St. Petersburg could be a candidate for being a UNESCO City of Literature (UNESCO, 2012). The criteria for achieving City of Literature status are: Quality, quantity and diversity of publishing and editorial initiatives; Quality and quantity of educational programmes; and urban environment in which literature plays an integral part; experience in hosting literary events and festivals, promoting foreign and domestic texts; the existence of libraries, bookstores and cultural centres; active efforts to translate literary works from diverse languages and the use of new media to promote and strengthen the literary market.

Figure 2. Museum Quarter Excursion with the Postman Guide



Picture courtesy of Museum Quarter: <http://www.museum-city.ru/?p=229>

One can find diverse literary activities in St. Petersburg, which manifest themselves in a variety of book stores, clubs, universities, libraries, archives, scholarly centers, and publishing houses. Nowadays, tourists can familiarize themselves with the distinguished cultural and literary history of the city through specialized literacy tourists' programmes. 15 literacy museums devoted to the life and work of famous Russian writers and poets are included in special tourist routes. Among them are the [Anna Akhmatova museum at the](#)

[Fountain House](#), [The St. Petersburg Nabokov museum](#), the Dostoevsky Museum, the Institute of Russian Literature (the Pushkin House), and some others. One of the new options available to tourists are city tours conducted by a famous literary character, such as a postman (someone as a guide impersonating a postman), for example (Museum Quarter in St. Petersburg, <http://www.museum-city.ru/>).

Venues such as St. Petersburg's Literary Café and Dom Knigi, which can be translated as The Book House, have an almost religious significance to some because they represent St. Petersburg's literary tradition. These venues are situated in the center of the city, and continue to support the image of the city as the heart of the Russian literature. In addition, a number of new bookstores and cafes have opened recently and have become very famous among the locals and tourists alike.

More than 1000 publishing houses are located in St. Petersburg. Academic books, art literature and children's books are very popular. As of 2007, the Russian Book Fair has been organized annually in St. Petersburg. The Book Fair has enjoyed the status of an international event, with 278 participants from 10 countries, and with about 60,000 visitors (<http://peterburg2.ru/events/51379.html>).

The organizers' goal is for the Book Fair to become the largest exhibition in terms of attendance in St. Petersburg, and to be the most exciting annual book-related event for the locals. The Book Fair affords opportunities for cooperation between authors, publishers, distributors and readers.

In order to solidify the status of St. Petersburg as a literary city, the following issues need to be resolved: insufficient focus on the English language in the following areas: the publishing business, literary events and even city tours, a lack of consolidation of the key stakeholders in the development and promotion of products in the tourism market and in the entertainment industry in St. Petersburg, museums, cafés, and book trade being examples of the products in question; insufficient integration of the city itself and of tour operators into international organizations that support the development of literary tourism and people's interest in literature in general.

These issues of tourism organization in St. Petersburg are symptoms of the more general problem of weak connections between touristic attractions and tour operators. Interestingly, one of the first 'unofficial' tourist routes around St. Petersburg was developed and introduced not by professional tour operators but by students of linguistics who wanted to make city

tours with their foreign guests more entertaining. Unfortunately, St. Petersburg tour operators have not appreciated the competitive advantage of such forms of creative tourism.

In our opinion, the rise of unofficial tours in St. Petersburg reflects the large number of creative educational establishments in the city. All over the world, institutions of higher learning have proven to be idea incubators and, as such, are highly regarded by tourists. Given that nowadays graduates of these institutions in Russia face difficulties with finding employment, creating opportunities for involving young, creative college graduates in working for the tourist industry and in socializing with tourists is a promising avenue both for the tourist industry and the college graduates. The projects that new college graduates become involved in may include the development of creative tourism.

Creative tourism and other kinds of tourism.

Another phenomenon that motivates the development of creative tourism on the basis of consumer demand is meeting industry or MICE industry (MICE is an acronym for the Meetings, Incentives, Conventions/Conferences and Exhibitions/Events tourism segment) (Fenich, 2005). MICE-tourism offers a wide range of training and game sessions in museums, palaces and parks. These activities, according to the organizers, promote team building, creating incentives for workers to achieve self-realization. The organizers are able to create an unusual atmosphere for business events scheduled in the programme of visits to tourist destinations. Currently, educational and training services are often provided in St. Petersburg palaces. These services are in high demand among the tourist categories that they target. What is special about St. Petersburg is that there are a great number of business trainers who not only employ the 'decorative' backdrop of historical buildings in their training sessions, but also make famous historical events and people known from the history of St. Petersburg part of the training sessions that they organize. The results of Gordin's 2009 survey mentioned earlier showed that, according to the experts, MICE-tourism is the most promising initiative in terms of combining the business, scientific and cultural potential of St. Petersburg. Experts specifically pointed out that MICE-services based on the *edutainment principle* are highly competitive. In the light of these findings, organizers of training sessions, seminars, exhibitions and tourist cultural programmes ought to overcome the problems of tourist services in St. Petersburg that we discussed earlier, namely, the lack of interactive activities that would appeal to different tourist segments.

Creative tourism supply

The development of the creative tourism market is determined by the involvement of all stakeholders in the process of creative tourism development, by their cooperation and

interaction, as well as by the way in which interests are accommodated. In previous studies, certain factors which determine creative tourism supply were singled out. For example, Ohrodska-Olson and Ivanov (2010, p. 9-10) present the following model:

- local tourism infrastructure
- hospitality
- unique local arts and crafts
- unique local cultural offerings
- creative industries
- other types of tourism

We consider the following major factors that predetermine how creative tourism development takes place in St. Petersburg: first, a *prominent cultural heritage*. St. Petersburg is a world famous cultural centre, and the city's cultural heritage is included into UNESCO's list of cultural and historical values. St. Petersburg is a world famous touristic brand, and it is a city that encourages the development of creative industries. Second, *the rise of the tourism market*. Major international tour operators and key players in the hospitality business are well represented in St. Petersburg, the tourism market being complemented by the active development of minor hotels and hostels numbering over 500. Minor businesses are widely introducing various creative technologies not only in promoting their own hotels but in providing different services for their guests (Karhunen, 2008). Thirds, *an extensive transport infrastructure*. St. Petersburg has a major international airport, a high-speed railway service connecting it to major Russian cities and to Helsinki, Finland, the Sea Passenger port 'Sea Façade', and the ferry link to the Baltic states. In 2009 the port handled 426,000 incoming passengers, rising to 460,000 passengers in 2010. In 2011 380,000 cruise and 170,000 ferry passengers are expected to arrive to the city via the 'Sea Façade' port terminal. It is obvious that the development of cruise tourism demands innovative approaches to presenting the city's cultural heritage, which we will discuss below. And fourth, *local arts and crafts as tourism products*. The city is developing creative tourism products and services based on local arts and crafts. Not only is the authentic Russian national culture widely represented in St. Petersburg, but prominent examples of world culture and creative technologies are represented as well. For the most part, these creative technologies are based on cultural heritage preservation and dissemination of cultural practices and services. For example, a great deal of publicity was generated by the restoration works on Rembrandt's 'Danae' in The State Hermitage Museum. The story goes that the painting was damaged by a mentally ill person who poured sulphuric acid on it. The unique experience of restorers can be employed as a new tourist and cultural product. Today, the Hermitage is one of a handful of major museums which openly demonstrate to the public different technologies used in

preserving and restoring art objects. It should be noted that St. Petersburg cannot boast unique local crafts or cuisine. In many ways what the city has to offer can be qualified as both traditional and cosmopolitan. But even given the traditional nature of the city, something new that would appeal both to the residents and tourists can be found. We have developed a number of new creative services proposals and tourist products proposals, which are represented in Table 1.

Table 1: New creative tourist products for St. Petersburg

Creative products and events	Places/examples/factors
glassworks, colored glass production; master classes and excursions to workshops	<ul style="list-style-type: none"> • numerous glass art galleries • glassworks, artists' studios • art glass and ceramics department in St. Petersburg Academy of Industrial Arts named after Stieglitz
decorative and applied arts, and jewelry	<ul style="list-style-type: none"> • unique traditional and modern techniques, e.g. modern hot enamelling technique • a sample of modernizing a traditional kind of decorative-applied art • artists' studios and art galleries
stained-glass windows production	<ul style="list-style-type: none"> • stained-glass windows have always been an essential part of building decoration in St. Petersburg • various stained-glass techniques are being resurrected, and stained-glass windows are being restored • stained-glass works are open in St.-Isaac's Cathedral
tapestry and St. Petersburg's espalier	<ul style="list-style-type: none"> • classical espalier technique has been in use in the city workshops from XVIII century to present day • numerous workshops, exhibitions
ceramics and porcelain painting	<ul style="list-style-type: none"> • the Imperial Porcelain Manufactory: its history and today's activity (there are plans for launching an educational project introducing master classes, and industrial art cluster) • porcelain and hand-painting of porcelain and ceramics are quite popular
microminiatures made using different materials, such as metal, wood, etc.	<ul style="list-style-type: none"> • there is a unique museum of microminiature in St. Petersburg • a creative community 'Masters' Guild' unites Russian artists specializing in miniature genre
doll making	<ul style="list-style-type: none"> • theatre workshops, puppet theatres • departments of costume making, hand-made industry, children's products industry

The fact that decorative and applied arts and crafts and various technologies employed in producing hand-made goods generate a lot of interest is proven by the rapid development of the arts and crafts market in St. Petersburg and in other Russian cities and towns. While there have been no significant studies devoted to the Russian hand-made goods market, experts and businesspeople are unanimous in claiming that the demand is huge and that the market is far from being saturated.

Vendors participating in the hand-made goods market have become experts in promoting their products via e-commerce: they opened specialized groups in major social networks *Odnoklassniki* (= schoolmates) and *Vkontakte* (= 'in contact'); in addition, there are blogs and online shops, etc devoted to hand-made goods. Clicking 'hand-made' in the *Vkontakte* network in St. Petersburg brought up more than 900 groups that had between 50 and 2000 members (as of 15.02.2011). According to hand-made goods vendors, up to 90% of orders come via the Internet. Russian community devoted to hand-made goods in LiveJournal has more than 48,500 posts, most of which are photos of products that are for sale (<http://www.perspektyva.org/news/last/3680.html>).

At the same time, the hand-made goods market is not focused on tourist demand. The fact remains that two thirds of souvenir and gift products in St. Petersburg are represented by Chinese copies of traditional Russian folk craft, according to Vadim Savchenko, the Chairman of the Association 'Folk art crafts and works' (<http://www.bishelp.ru/ekoot/detail.php?ID=85827>).

Development of the creative industries

Effective urban development is a prerequisite for bringing out the creative aspects of a city, and the impact of urban development extends beyond creating cultural areas (thematic areas) or creative clusters. The main point is that these areas should be venues where people can interact. Interaction between individuals can be facilitated through new project development, creative incubators, through creating new shopping areas and designers' studios, etc.

While these developments are taking place, they are not targeted to the tourists per se. There is a language barrier, and many products are not ready to be launched on the tourist market. In practice, Hartley (2010) argues, a combination of all three models – creative clusters, creative services, and creative citizens – is part of the intellectual infrastructure of a creative city, bringing into one place the energies of producers and consumers, intellectual

property and intellectual capital, elaborate and emergent creativity, work and leisure, supply and demand.

Unique cultural offerings

With respect to the search for new formats in creating and promoting cultural products based on creative technologies, some interesting trends have become evident in the activities of St. Petersburg cultural organizations. First of all, as we have noted above, one of the major problems of tourism development in St. Petersburg is its seasonal character – 75% of tourists visit St. Petersburg between May and September (Arkhipov, 2011). In order to attract tourists in the low season, major cultural and art organizations resort to using creative products. Using creative products to attract customers is typical of the companies whose services are in high demand in high season. Considering the fact that high season lasts for about half a year – from April to October – we can assume that only a short period of time remains for the development of activities which can be qualified as promoting creative tourism. However, this is exactly the period when the theatres' backstage and museum deposits are open to the public (e.g., excursions in Mariinsky Theatre), the general public actively interact with artists, actors, musicians, and museum keepers, and balls are held in museum palaces (e.g., Tzarskoselsky New Year Ball).

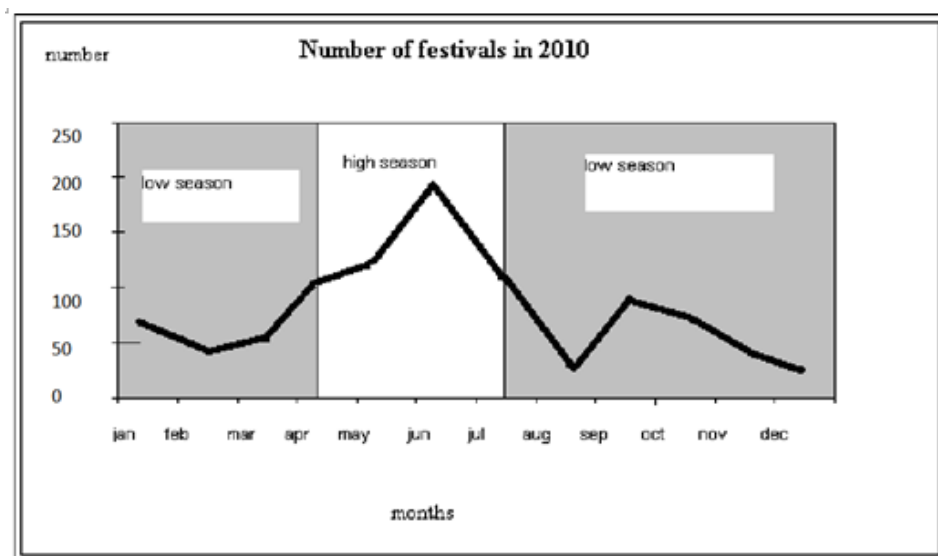
It is also during the low season that new venues are open for presenting new creative tourist products developed by many leading cultural organizations. For instance, concerts accompanied by lectures are given on the premises of the Concert Hall of Mariinsky Theatre, the Marble Palace of the State Russian Museum offers interactive performances, and the State Museum Reserve Peterhof offers the specialty of the house – theatrical shows in the parks. On the one hand, these events help to open new spaces of cultural activities, and, on the other hand, they assist in channeling the tourist flow, which is particularly important in the summer.

Yet another factor is that dozens of art organizations engaged in cultural tourism are actively operating in St. Petersburg, as has already been mentioned. However, vast numbers of tourists (both Russian and foreign) visit only the 5-7 most famous cultural institutions. In order to attract additional visitors, less well-known theatres and museums offer various interactive forms of cultural product consumption, such as interactive performances in the foyer before and after the show, opportunities for children to make something with their own hands after the museum tour, quizzes following the museum tour with prizes for the winners, and so on. It should be noted that most minor St. Petersburg museums exhibit art works that are valuable in terms of their historical, professional, local or biographical nature. In the first

years after the October revolution the Bolsheviks confiscated most art objects from private collections from remote palaces and minor museums and transferred them to central museums in order to ensure their preservation, for inventory taking, and also in order to sell some of these art works abroad at a later point. These past events brought about the current marketing strategy of the minor museums. The strategy they use aims at promoting art objects against the backdrop of their historic environment rather than at exhibiting art objects of unique value. This strategy enables minor museums to interact with museum visitors with varying interests and ages in more flexible ways, since most minor museums do not offer 'must-see' art works.

Another factor is linked to the rapid development of cruise tourism in St. Petersburg, and the problem of dealing with large groups of tourists who arrive at the same time. The tourist flow proves to be overwhelming for the limited number of highly popular cultural sightseeing attractions. A way out in this case is creating a number of events in the city, scheduling regular festivals and festivities, and encouraging participation in other types of events, which would serve as a replacement for the popular attractions. These kinds of events especially appeal to younger tourists who appreciate interactive and creative activities. Currently, the situation with event scheduling is tricky. The distribution of St. Petersburg festivals throughout the year is far from regular (Figure 3).

Figure 3: The number of festivals in 2010 in St. Petersburg.



Source: The Institute for Cultural Programs (ICP), 2010

However, from the point of view of creative tourism development this irregularity in festival distribution has both beneficial and negative outcomes. For instance, the 'Development

programme of St. Petersburg as a tourist centre for 2005-2010' announced promoting festival activities in low season as a priority and as the most important synchromarketing tool in St. Petersburg. The city has initiated and organized such festivals as 'White Days', 'The Arts Square', the Christmas festival, and a new series of Shrovetide (*Maslenitsa*) festivities in downtown and in the suburbs. Some of these festivals have already become traditional. Unfortunately, their impact on the intensity of the tourist flow in low season cannot be considered to be decisive. Even the festival which, in our opinion, is the leading one among the low season festivals, the 'Maslenitsa festival', has not yet become a major world famous cultural event. In our previous studies we pointed out the need for organizing a brand name festival in St. Petersburg, like the ones that are in existence in Edinburgh, Venice and Salzburg (Gordin and Matetskaya, 2010). A festival of this kind would last a few weeks, involve several venues, and be supported by the visits of world-famous celebrities or by exhibitions featuring new art objects. This type of a festival would be capable of attracting a considerable number of tourists in the low tourist season.

At the same time, in some respects, high festival activity in the summer is advantageous. The reason for this is that the summer is exactly the time when many festivals can be more interactive (e.g., the festival contest 'The Imperial Gardens of Russia', 'The White Nights Festival', the International Festival of Argentine Tango 'The White Nights Tango', 'The Carnival in Tzarskoye Selo'). Although we cannot qualify the above-mentioned festivals as world-famous art events, still, their combined impact creates a natural atmosphere of an on-going holiday, which is essential for any major tourist centre. The participation of tourists in small-scale festivals and in interactive events in particular, can serve as an adequate replacement for a series of typically visited popular attractions. It should be emphasized that many of the 'minor' festivals mentioned above engage both professional and non-professional participants and involve city residents and tourists (including foreign ones) in the events programme.

In order to research the prospects for creative tourism development in St. Petersburg, we conducted a peer review of 334 art festivals, festivities and contests of different genres organized by a range of organisations in the city in 2010. We have put forward a hypothesis that a number of parameters play a crucial role in making a festival an interactive one. Meeting the 'interactivity requirement' can facilitate the development of creative tourism in St. Petersburg. We considered including the following festival events to be crucial in this respect: First, making interactive events part of the festival programme; second, contest events (contests for the best costume, the best drawing, the best bouquet, etc.); third, educational events (master classes, public lectures, etc.); fourth, events oriented toward promoting

professional communication (seminars, conferences, debates, etc.) and fifth, events oriented towards non-professional communication (meeting actors, visiting backstage spaces, etc).

According to these parameters most festivals were assessed as low-interaction level events. Only a quarter of all festivals held in St. Petersburg included any interactive events in their

Figure 3: St Petersburg Carnival



Picture courtesy of St. Petersburg Carnival

programmes. This state of affairs is in part due to the academic nature of St. Petersburg culture. In the meantime, the analysis of creative parameters of specific types of St. Petersburg festivals shows that interaction seems to be a hallmark of multigenre (mixed) festivals, which are among the most popular festivals. As a result of the analysis of the list of festivals in the St Petersburg Calendar of Events (www.billboard.spb.ru) we could identify the following events as 'creative festivals':

Festival 'Sounds and colors of the world' <http://inter-festival.ru/page17.html>

International Ballet Festival 'Dance open' <http://www.danceopen.com/>

St. Petersburg Pret-a-Porter Week 'Defile na Neve'. Fashion Show on the Neva
<http://www.defilenaneve.ru/#/en/>

International Festival of Russian Theaters in the CIS and Baltic States 'Meeting in Russia' <http://www.teatr.gorodovoy.spb.ru/news/756544.shtml>

International Theater Festival 'Rainbow' <http://www.tyuz-sp.ru/?s=repertoire&id=66>

International Music Festival 'Stars of the White Nights' <http://www.mariinsky.ru/>

St. Petersburg Choir Festival <http://www.choirfestival.ru/>

International Music Festival 'St. Petersburg Palaces' <http://palacefest-eng.spb.ru/>

The Festival of Museums' Programme for Children 'Children's Days in St Petersburg' <http://www.museum12345.ru/cat/544/ru>

Table 2: Genre specificity of festivals with interactive events

The type of festival	Proportion of festivals of a specific genre among the total number of festivals (%)	Proportion of festivals of a specific genre among the festivals with interactive events (%)	Proportion of festivals with interactive events among the total number of festivals of this genre (%)
Music	35	26	20
Theatre	9	2	7
Dance	10	10	26
Cinema	13	8	16
Mixed	27	47	45

Considering the rapid development of media technologies, cinema and theatre festivals showed a surprisingly low levels of interactivity. The low level of creativity of theatre festivals is indicated by the lack of contest procedures; the proportion of theatre festivals among festivals featuring contests is only 10%. Another interesting trend was revealed in the course of the study: festivals organized by state-owned legal entities tend to include more interactive events in the festival programme than non-state organizers (Table 3).

Table 3. Festival ownership and interactive events

Type of organization form	The percentage of festivals held by this kind of organization out of the total percentage of festivals (%)	The percentage of festivals held by this kind of organization out of the total percentage of festivals with interactively formatted events (%)
Non-governmental organizations	27	23
State	34	43
Commercial	26	24
Mixed festivals	13	10

The differences between state and non-state organizations are probably related to the fact that state cultural organizations have more experience in conducting festival activities, and

they have more secure financial and social standing. Festivals that originated within the past three years also tend to be twice as interactive as those with a longer history.

Another factor worth mentioning is that festivals with interaction-oriented events account for 41% of the overall number of festivals organized with creative educational institutions as partners. However, the total number of festivals in which creative educational institutions participate as organizers is rather low – there are only thirty seven of these. Nineteen more festivals are organized with the participation of other kinds of educational institutions. It is evident that there is a great deal of potential for further development in the area of festival creativity.

Cultural cluster formation in St. Petersburg

Gordin and Matetskaya's (2010) study of the distribution of art organizations and creative industries in St. Petersburg and its suburbs uncovered the following existing and potential cultural clusters: culture heritage clusters; creative clusters; ethnocultural clusters; mass-cultural clusters and art incubators. We would like to further consider the role played by certain cultural clusters in forming creative tourist products. *Cultural heritage clusters*, which are mostly represented by architectural monuments, museums, and historic sights, do not seem to be promising in terms of contributing to the creation of creative tourist products. Nevertheless, historic areas like these have a certain cultural aura which arouses tourist interest. Even minor social interactions can have this effect. Thus this effect can come about as a result of brief communication exchanges with the locals who may be either people who happen to be interested in sightseeing or specially trained people, or volunteers, who may share with the tourists their fragmentary reminiscences relevant to the object of sightseeing. It is important to note that despite the fact that other clusters offer more interactive forms of communication with tourists, the impressions produced upon tourists within cultural heritage clusters are the strongest.

Creative clusters include various cultural institutions and represent the performing arts, creative workshops and laboratories, design and fashion studios, and other forms of creative self-expression which may be weakly institutionalized. It goes without saying that this type of cluster provides the strongest potential support for creative tourist products. Many cultural organizations that comprise creative clusters focus not only on meeting tourist demands but tend to provide full-scale entertainment. For instance, a customer may be offered the opportunity to make his or her own version of a souvenir using a ready-made model or to paint a souvenir, or to affix his or her own photo to a picture of a St. Petersburg place of interest. Unfortunately, most souvenirs are very generic and lack personality, and truly

creative products are rare. However, if a tourist is lucky enough to come across a creative product, they become a participant in a truly creative process.

Ethnocultural clusters have not yet been significantly developed in St. Petersburg. Despite the rapid growth of ethnic migrant population, it is unlikely that a Russian version of a Chinatown will appear in the centre of St. Petersburg. However, given that St. Petersburg is a multicultural and a multi-religious city, certain historical residential areas of different nationalities have been preserved in the city. For instance, there are residential quarters where Germans, Swedes and Finns lived for several centuries. Nowadays confessional buildings, authentic restaurants, shops and drugstores in these quarters are being restored; previously, these buildings were either ruined or changed in order to be used for other purposes. Historical venues not only enjoy popularity among certain groups of tourists, but also create an environment that provides opportunities for make-believe ethnohistoric experiences for tourists.

Mass culture clusters target general audiences, including both tourists and residents. This kind of cluster is characteristic mostly of residential areas, although some of these are created in recreational areas visited by tourists as well. From the point of view of creative tourism, these clusters offer favourable conditions for communication between tourists and residents in informal environments, such as night clubs, discos, internet-café's and other places frequented by young people.

Art incubators are institutions organized by higher educational establishments to assist their graduates in their professional adaptation. Our prediction is that art incubators will become the driving force behind launching creative tourism projects in which rich cultural heritage and advanced IT technologies would be combined.

Conclusion

In this paper, we analyzed the current state of creative tourism in St. Petersburg. We would like to emphasize that creative tourism serves as a basis for the development of cultural tourism in St. Petersburg. We identified the major factors that interfere with tourism development in St. Petersburg. Our analysis of the interactions between creative tourism and other forms of tourism enabled us to draw conclusions concerning the prospects of creation of integrated tourism products. For example, these products can be created through MICE-tourism, and through event based and cruise tourism as well. We have also proposed some new options for offering creative services and tourist products. We also provided an analysis of creative approaches to organizing festivals, which are numerous in St.

Petersburg. As a basis for this analysis, we have developed new criteria for festival creativity. The authors also explored the territorial aspects of creative tourism development potential through classifying cultural clusters that are currently emerging in St. Petersburg, and through describing their role in creative tourism development in the city.

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Author details: **Valery Gordin** is Professor and Head of the Laboratory of Cultural Economics, National Research University - Higher School of Economics 190008, Souza Pechatnikov, 16 Saint-Petersburg, Russia
Email: vegordin@gmail.com

Marina Matetskaya is a Researcher and Associate Professor National Research University - Higher School of Economics 190008, Souza Pechatnikov, 16 Saint-Petersburg, Russia
Email: mmatetskaya@hse.spb.ru

Tourist creative processes and experiences in the European Cultural Itinerary 'The Phoenicians' Route'

Eliana Messineo

Abstract

Cultural itineraries represent a favourable context for the development of creative processes and experiences. This paper examines the creative activities and projects of a European Cultural Itinerary, The Phoenicians' Route. The aim was to explore the creative features related to the production and development of the cultural-tourist offer, through a survey of participants in a pilot project, and on a network of local partners that co-operate in running the itinerary. The results of this research provide a rating of the total potential of itinerary itself, contributing to its definition as a 'creative system'.

Keywords

creativity, cultural itinerary, heritage, network, system, regional development

Being creative: an 'obligation' in tourism and cultural planning?

Ten years after the first research on the relationship between creativity and tourism, nowadays this area represents one of the most innovative research fields contributing to the debate on the transformations of touristic experience, in the light of the changes wrought by globalization, by the democratization of consumption and by postmodernism (Richards, 2007).

Such transformations have remarkably changed the subjects and objects of tourism, entailing the necessity to revisit, in a contemporary light, and the mechanisms involved in its production and consumption. Creativity contributes to tourism in two major ways: on the one hand, it has become a synonym of new models of production and consumption, and of the new values and elements that contribute to the touristic growth of a locality; and on the other hand, creativity is a remedy, a claim, that may enable some regions to address the problems that contemporary tourism itself may cause. Creativity, therefore, is a sign of contemporaneity and of change, but is also a resource and tool for ensuring that the results of tourism are as positive and beneficial as possible. This double meaning of creativity in tourism is particularly in the case of culture-based tourism.

Creativity, according to this approach, can promote a new way of doing and consuming tourism. It embodies, in fact, both the inclination to experience of the post modern consumer, and the inclination to enhance local heritage, providing a possible alternative resource for tourism development. Creativity therefore, concerns global processes, subjects, companies, processes, resources and experiences.

In recent years, many examples of programmes that follow these trends have been discussed (Richards & Wilson, 2006; Richards & Wilson, 2007; Richards & Wilson, 2008; Wurzburger et al., 2010). Creativity in tourist production and consumption opens the door to a variety of themes, activities, experiences, combined with different levels of involvement and participation of tourists. Looking at the examples that have been discussed in the literature to date, we can see some main lines along which the production of offers of creative tourism moves and towards which the corresponding consumption is directed:

Workshops and experiential activities, that are generally associated with elements of local intangible culture, as for instance, crafts, gastronomy, enology, dance, music, etc.;

Routes that emphasize sensory faculties and the relationship between activities and the senses involved, such as tastings, itineraries of various kinds, etc.

Activities related to a new interpretation of traditional cultural heritage, for example entertaining and learning activities connected to archaeology, contemporary art, etc.

Happenings, festivals or cultural events offering new forms of promotion and exploitation of various aspects of material and immaterial culture, which constitute a sort of container for different experiences.

In all these activities, creative participation and involvement of tourists is stimulated by formative learning through attending thematic workshops, or by multisensory and emotional stimulation associated with well-defined experiences (Ferrari et al., 2008). The more learning and sensorial stimulation are co-present in the same experience, the more the experience will be unique, attractive and creative, contributing also to making the tourist a 'prosumer' of their own holiday (Richards & Wilson, 2006). Halfway between producer and consumer, the creative tourist contributes personally to the making of their own holiday experience, because the way in which everyone understands, interprets and lives information, incentives, feelings and emotions is unique and original.

All these proposals offer tourists the possibility to develop their own creative potential through an unusual, educational and cultural travel experience, where the contact with cultural diversities is a stimulus to approach experiences flexibly, beyond rigid patterns and boundaries (Kliček, 2008). But it is also possible to experience cultural diversity through a tourist performance which becomes a performance of self, helping to develop the individuality and the cultural background of those involved (Sin, 2009).

The creative potential of cultural itineraries

In the range of products designed to establish a partnership between tourism and the cultural sector, itineraries connected to cultural heritage are considered an effective means of generating positive externalities, and they have therefore gained a central role in local tourism development policies (OECD, 2009). Although often criticized for their idealistic nature and their lack of concreteness in design and implementation, cultural itineraries represent a possible mixture between tradition and innovation, a connection between local culture and external influences. But above all, their capacity to adapt themselves to the local resources of a region, and in doing so, to express their inner creativity, can promote the diffusion of innovative processes and products, and therefore increase local competitive advantage.

Cultural itineraries indeed, can act as a container for those patrimonial and structural attributes of a region that can contribute to the tourist-cultural offer. They can enhance cultural heritage, establish relationships between communities, regions and external actors, communicate and diffuse values and common inspirations, and export competences and knowledge, or *savoir faire*. The combination of cultural itineraries and tourist creativity could strengthen the local brand (Gallucci, 2007), encouraging the improvement of territorial space and the creation new networks.

The debate on the value of cultural itineraries is exciting and open on many fronts. There are basically two elements to be considered: the cultural heritage and the tourist activities which can be developed around it. The ability of cultural itineraries to bring these two elements together can generate significant benefits for economic and territorial development (Pardellas, 2006). The contribution of cultural itineraries to the growth of a region and its community can be significant, provided that they are planned carefully to maximise competitive advantage and at the same time to improve and regenerate cultural resources rather than degrading them (Torres Bernier, 2006; Lopez Fernandez, 2006). In such planning activity the definition of the theme has a particular importance; it embraces the philosophy of the network and the linking of distant cultural realities, of small places often without tourist infrastructures, with the double target of rebuilding a local identity and favouring the attraction of touristic flows (Meneghello & Furlan, 2008). This approach seems to be particularly suited to areas which are not only underdeveloped from a tourist point of view, but also for which increased cohesion and shared aims and identities can stimulate positive economic results and stimulate general growth of weak areas (Briedenhann & Wickens, 2004; Orbasli & Woodward, 2008). Such development is supported and favoured by some specific features of itineraries and cultural routes that Puczko and Rátz (2007)

summarize in the following terms: first, Itineraries and cultural routes can be realized with relative low investments; second, they can diversify and extend tourism demand in time and space; third, they can contribute to the employment, for touristic purposes, of unexploited and unexpressed resources; and fourth, they can contribute to develop new demand for specific types of tourism.

The Phoenicians' Route

The Phoenicians' Route is one of the 25 European Cultural Routes promoted by the Council of Europe following the launch of European Programme of Cultural Routes in 1987. Its central administration is located in Sicily, Selinunte (TP), but this transnational route involves 18 countries in the Mediterranean area. The itinerary involves a variegated and widespread system of cultural activities, which are based on Phoenician and Mediterranean culture, but which also function as a stimulus and as a promotion for the various cultural elements that compose the route as a whole.

Figure 1: Phoenician trade routes



Source: Public Domain http://commons.wikimedia.org/wiki/File:PhoenicianTrade_EN.svg

At a tourist level, the Phoenicians' Route pursues targets of tourist development in line with the aims of the European Cultural Itineraries, which seek to develop sustainable quality cultural tourism inspired and motivated by the will to perpetuate and spread European cultural heritage. But the Phoenicians' Route actually represents an original and unique case in the context of the European Cultural Itineraries.

Innovation and originality came first of all from the approach to cultural heritage. Archaeological sites are concrete testimonies of the Phoenician's culture, but they are only a small part of the tourist cultural offer of the Phoenicians' Route. Instead the route has a contemporary vision of traditional cultural heritage and the way this is integrated into tourist activities. Some pilot projects have been developed to enrich the cultural offer through experiential and innovative activities, including innovative interpretative methods. The methodology adopted is the pedagogy of heritage, which allows the cultural heritage in its entirety to be included in the interpretative mechanisms: landscape, architectural elements linked to history and local traditions. The result is an overall enhancement of the local heritage and greater tourist involvement with the identity of the place. The understanding of local culture, in this way, passes through a particular reading of its elements and the phenomena they are linked with, contributing to a double result: the first being an enhancement of the resources system, the second being the possibility of establishing connections based on sharing and tolerance, which allow tourists and the local community to participate together. These results can be enhanced through the employment of sensorial faculties that can increase the participatory and emotional value of the experience. The stimulation of the five senses increases the value of the experience, both at the moment of consumption and through future reproduction through memory and on recollection. A perception of a perfume or of a sound, the sight or the contact with some elements put into the experience, or the taste of a local product accentuate the whole value the consumer assigns to the experienced activity and in the same way, can help in building an experiential route which is individual, but that can also provide a collective experience for all who engage in the same activity.

In particular the paths for *archeotrekking* – archaeological walks – along the Phoenicians' Route replace the traditional tour with an innovative description and recreation of archaeological heritage, enriched with sensorial and emotional elements. This helps to diversify the offer and to address the needs of a more diverse public. Another example of the potential of the itinerary as a formula for creative tourism is the project 'Voyages of Interculturality' which intends to strengthen local identity and stimulate cultural exchange by means of educational programmes, direct experiences, debates with local communities, privileged testimonies with local actors and experiential activities.

The groups to which this offer is directed are involved in activities of learning and education that emphasize the emotional and participatory value of the experiences. In addition to *archeotrekking*, indeed, there is a rise of the activities that allow the participants to put directly in practice the information and knowledge, the guides have given them, through

involvement in games, stage setting of stories, scenes, and performances, which represent the cultural heritage and let the users themselves play an active part in it. For example, an urban hiking path in a city on the itinerary can turn into an opportunity to get in contact and to experience with some local producers. A visit to a bakery becomes an opportunity for participants to observe but also to test personally the procedures for the preparation of typical and traditional recipes. Here, we find all the elements of creative tourist consumption: sensorial faculties, learning, education, active participation, acquisition and increase of knowledge, individual transformation and the creation of a sense of tribal belonging (Cova, 2003; Hetzel, 2002).

Researching the creative potential of the itinerary

In order to test the creative potential of the Phoenicians' Route, research has been conducted¹ to shed light on both its structural and functional aspects and above all to specify the contribution of creativity to the processes of production and development of the tourist-cultural offer. The research has been focused on two specific areas: a pilot project of the itinerary, 'Voyages of Interculturality' and the local network of the partners of the itinerary operating in the area of northwestern Sicily. The aim of the first part of the research was to detect forms of tourist creative consumption on the 'Voyages of Interculturality' and how they have been perceived by the participants. This project in fact contained several activities related to cultural development, ranging from the most traditional ones to the most creative and experiential ones. The case study selected is represented by a group of about 50 French high school students who made the trip in the month of March 2010.

The second part of the survey on the route was directed to the local network of partners operating on the region of northwestern Sicily. A representative group of stakeholders was interviewed to analyze the mechanisms that characterize the local network supporting the itinerary, and the creative dynamics and processes operating within it. In particular, this research aimed to evaluate: if participation in the network is perceived as a factor of potential growth and general improvement for individual participants and their activities; and what the contribution of creativity and of creative processes in achieving this aim is.

Direct observations of the activities that affected the itinerary were undertaken between March and July 2010, concentrating on the main enterprises which were involved in the route in Sicily. This provided an understanding of the functional dynamics of the itinerary, especially regarding the relationship between local partners and national and international networks. These initial observations helped to orientate the following phases of the research.

A survey of tourist activities was undertaken in the pilot project 'Voyages of Interculturality' using a semi-structured questionnaire and a travel journal, containing comments and observations of the participants themselves. For the survey of the local network of partners we selected 10 key informants drawn from organizations which play a major role in the local network of the itinerary. The categories of informants were tour operators; tourism and ancillary services; museums, associations and public institutions

It was decided to select those partners that have already been actively involved in the itinerary, rather than to cover partners who still only have a formal role. In addition to the key informants selected for each category, the Director of the itinerary was also interviewed as the connecting element between all local partners.

In this exploratory study we analysed data collected from 29 questionnaires completed by participants and the comments contained in their travel journals. The questionnaires were subject to a preliminary monivariate analysis, which was followed by the construction of a matrix of the data gathered from questionnaires. A qualitative analysis was then carried out by means of an Aseb demi Grid Analysis. This follows the methodology adopted by Beeho and Prentice for their study of tourist experiences at New Lanark World Heritage Village (1997). A separate analysis was made for each of the four dimensions contained in the questionnaire (activities, setting, experiences, and benefits). The travel journals were analysed through a study of the contents of the text, to identify keywords and themes, particularly where these could support the themes emerging from the questionnaires.

The eleven interviews carried out with local partners were audio-recorded and transcribed, before being analysed through the following steps:

- Analysis of the contents of each interview, noting the main themes and keywords, highlighting the most significant textual references of the respondents.
- Grouping of interviews, and of the analysis gathered, by category of respondent, so as to detect the distinctive themes for each category.
- Identification of macro categories and subcategories for grouping the main themes and attributes in order to provide an overall reading of the texts.
- Overall response to the research questions.

Creativity in the pilot project

The comparative analysis of the two sources of information on the pilot project highlighted some predominant themes, which led to the identification of some dimensions that could

provide a measure of the creative potential of the route. These dimensions are intertwined with the activities and experiences offered during the trip, and to involvement and post-experiential reflection of the participants. These dimensions are summarized in Table 1.

Our analysis indicates that the activities included in the case study examined predominantly portray the tourist experience as creative. The perception of these experiences by the users is also characterized by experiential and creative elements. However, the structuring of the activities, and the specific targets set by individual participants tend to limit the creative scope of the project, linking it more closely with learning and training, which, compared to other possible forms of tourist creative offer, are more bound by utility and the use of specific interpretative tools.

Table 1: Dimensions of creativity in the pilot project

PRODUCT OFFER (activities/experiences)	PARTICIPANTS (processes and post experiential transformations)
Experiential/emotional value (kind of perception)	Revision and learning (personal growth)
Multisensory stimulation/involvement of senses (perception and involvement level)	Socialization/community (community development)
Variety of heritage/related activities	Existential/experiential authenticity (individual and personal revision of activities and experiences commodified)
Kind of activity (workshops/more traditional activities)	Degree of participation in creative activities (direct/indirect)

Nevertheless, all the aspects of creativity in tourism outlined in the literature seem to be present in the case study: a variety of heritage in the proposed activities, sensory stimulation, emotional development, perception of authenticity in the experiences, personal growth, and strengthening of the tribal sense of belonging ascribed to the community. The tourist-cultural product of the project 'Voyages of Interculturality' seems therefore to be providing creative experiences, and the experiential and creative elements of the product are perceived by participants as important values for the overall assessment of their travel experience.

Creativity in the local partner network

The partner interviews revealed two main themes: network and creativity, which are analysed in Table 2 (below). The analysis of the interviews shed some important light on the current state of the network, on the degree of co-operation that binds the partners, on the level of creativity expressed individually and communally in the itinerary, and above all on

the prospects of development of both the network itself and of the creativity required to implement its activities.

The local partner network of the Phoenicians' Route is in a phase of construction and growth. It needs a stronger planning and a clearer orientation in order to generate a greater degree of involvement of different types of partners, who if possible should be grouped on the basis of specific interests and of mutual inspirations of an operational nature.

Table 2: Main themes and categories emerging from the partner interviews

Theme	Category	Levels of measuring (attributes)
1) Network	Activity	Varieties/typologies
	Collaboration	Meeting frequency and modality, importance and quantity of projects carried out (intra partners and with itinerary)
	Communication	Knowledge of activities and projects, communication channels (intra partners and with itinerary)
	Integration (with other networks)	Participation in other regional projects, or national and international links
	Accessibility	(opening/closing of network)
2) Creativity	Resources	Varieties/typology of resources involved
	Processes ⁱⁱ	Typologies/repeatability
	Tools	Typologies/repeatability
	Spatial dimension of creativity	Internal (of partner) External (of region)
	Time dimension	Explicit or current and potential (of itinerary and of network)

The variety of partners already present reveals the complexity and richness of themes and goals present in the network. This diversity represents a strong creative potential, that should support the implementation of innovative and creative tools and methodologies, which could stimulate new uses of resources, especially those related to cultural heritage. The network seems to be capable of encouraging the dissemination of best practices which do not replace but rather complement the existing traditional offer. In order to maximise this potential, however, there is a need for greater professionalization, particularly of those actors who can support the interpretation of regional creativity, in order to support the growth of both tourism and culture.

The decisive step forward in moving from potential to actual creativity is to disseminate those practices that have already achieved good results in terms of improving the co-operation between different actors, improving the level of professionalism throughout the region, and in communicating with potential participants. Those projects that are already recognized as centres for creative and cultural development can serve as a hub for all the surrounding areas, helping to overcome recognition problems and strengthening the regional brand and communication. Such processes can support the less popular destinations in the network, shifting the axis of competitiveness and creativity to new places and new types of experience.

The overall creative potential of the itinerary system

The results of this research allow us to understand the functioning of the route, and the contribution of creativity to the processes necessary to develop the tourist-cultural offer. The main finding is that it is important to see the itinerary as a system which links the users of the tourist-cultural offer and the network of suppliers that develop it. (figure 1). The driving force for this system and at the same the link between users and suppliers is creativity. Despite the weak points found both in the tourist offer and in the composition and functioning of the network, which both serve to limit the creativity of the route, there is clearly creative potential which can be developed in future.

On the one hand creativity the development of the tourist-cultural offer is represented by experiences and activities that enhance the local heritage and which because of their experiential, emotional and authentic contents, permit personal growth and development, both as an individual and also as a part of a group and a community. Creativity is thus, above all a reworking of themes and suggestions received during the travel experience, which allows a greater understanding of the area, its cultural heritage, its community, and which contributes directly or indirectly to personal growth. On the other hand, creativity in the

local partners network entails the use and spread of mechanisms, procedures and resources, specific to a place that can develop links and relationships: between different agencies operating within the network, between partners and the itinerary, between partners and the region and between partners and users of the tourist-cultural offer.

Stimuli resulting from the extension of creative and innovative mechanisms within the network of partners are pursuing a variety of purposes: first, they allow different resources to be exploited (internal resources of organizations involved in the network, and resources of the entire region); second, they improve competitiveness; and third they determine the creation of products and 'creative' services in the field of tourism and cultural development, moving in line with the demand trends and requirements.

Creativity expressed by the network and by users of the 'creative' attractions of the region, exerts beneficial effects on the entire system, which is primarily the itinerary, but in a wider context encompasses the whole region in which these mechanisms operate. The benefits for the region are, in short: an enhancement of heritage and regional resources; an improvement of competitiveness and economic development and an attenuation of the effects of commodification and cultural globalization on the resources and on the tourist offer related to local heritage.

If, within the system itinerary, creativity favours the constant regenerating of resources, operating systems and development patterns, this can allow the cultural itinerary to develop as a container and expression of cultural heritage, serving the purposes of promotion and protection, and of activating cultural and economic development through activities and projects that can bring together capital resources and entrepreneurial know-how.

From this point of view, the Phoenicians' Route has solid and concrete elements which can strengthen the tourist-cultural offer. From the point of view of the existing activities and experiences, there are models related to the new cultural tourism trends, such as the 'Voyages of Interculturality'. There are also diverse heritage resources that can provide a basis for future development and which can involve a wide range of tourism and cultural operators. Although there is a need for a greater connection between actors and for greater professionalism and more rigorous methodologies for implementation, the commitment and the common goals seem sufficient to support future growth of the route.

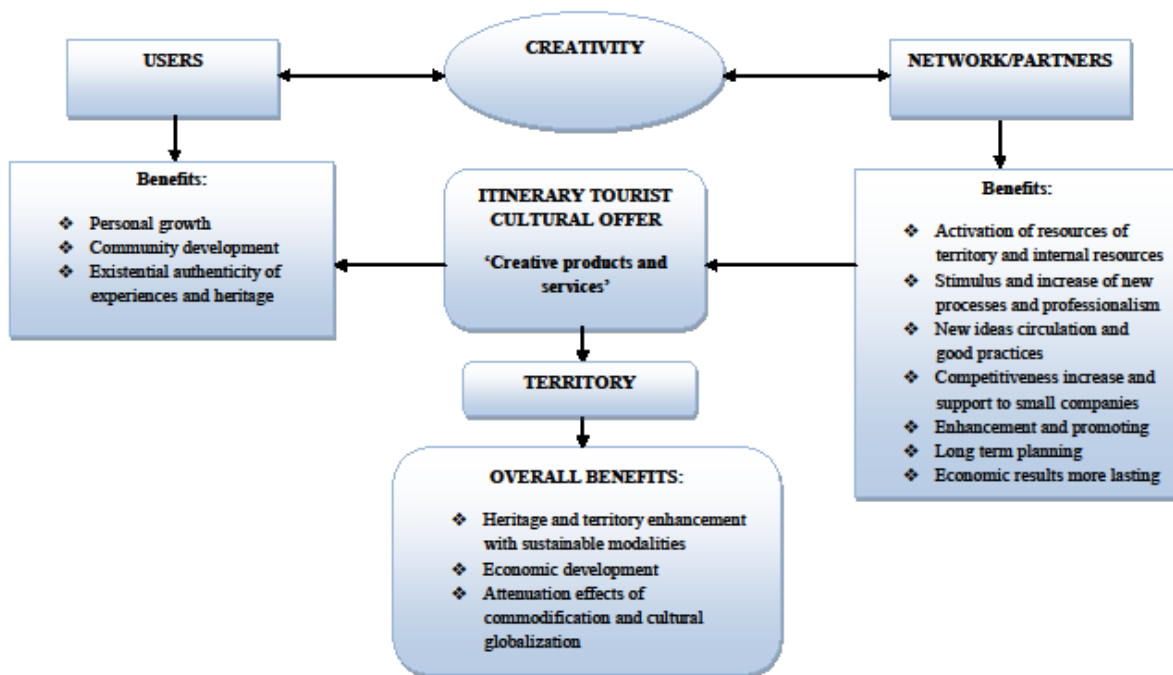
Conclusions

This research on the Phoenicians' Route tries to clarify some aspects of the contemporary development of cultural tourism. The survey of itinerary participants and the review of the characteristics of the local partnership provide an overview of the potential of the route, not

only as a basis for creative expression, but also as a potential stimulus for growth and entrepreneurial, economic and cultural activity for the region as a whole.

The tourist project of the route has many of the elements that mark a tourist experience as being creative, and this perception is widely shared by users. Although this is a project with clear educational and formative implications, and has a less active level of participation compared to other forms of creative tourism, the creative possibilities of activities related to the promotion of a diversified heritage, and to the growth of the person as individual and as a part of a community and strengthen its experiential component. Table 4 shows a summary of the main benefits.

Table four: Summary of benefits



Creativity expressed by the local partners network consists of those resources, embedded in or inspired by the region, that stimulate processes, ideas and projects able to act positively for individual participants and for the network as a whole, for the itinerary and for the entire region. Creativity, especially in the case of the local network, can help develop those mechanisms of collaboration, communication and sharing of goals and planning which appear to be lacking and which are required in order to build a stronger partnership.

Although the project has to date achieved relatively limited results in terms of visitor numbers or wider effects underline the fact that creativity is not an absolute remedy that can solve

problems of structural, infrastructural, economic or cultural nature which may result from inadequate tourist planning. But creativity is certainly a resource that can strengthen, diversify and enrich the tourist planning process by linking the desires, demands and needs of both consumers and producers. To create forms of tourist creative production and consumption means offering traditional heritage resources in new terms, bringing in new ideas, new ways of interpreting heritage and place through experiential strategies that go beyond the moment of consumption and which can provide links to all the creative resources put into play. This contact is what facilitates growth, transformation and development, not only of participants, but also of those who work in planning and implementation of experiences. In this sense, creativity acts as a stimulus for the improvement of all the different components of the itinerary and encourages higher standards of efficiency, which can also be applied in other contexts.

Although the limits of these new forms of cultural tourism are evident, and although there are many challenges in the creative proposals of the itinerary, these can also be recognized as possibilities for future development. Above all the cultural itinerary can make a major contribution to coordinated development strategies that can act to promote and conserve the cultural heritage it represents.

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Author details: Eliana Messineo, Dipartimento di Scienze Economiche Aziendali e Finanziarie, Università degli Studi di Palermo

Edificio 13, Viale delle Scienze, 90128 Palermo, Italia.

Phone: +393283016849

E-Mail : eliana.messineo@libero.it

Facing the Challenge? Creative Tourism in Croatia

Daniela Angelina Jelinčić and Ana Žuvela

Abstract:

In the last decade, creativity has become a buzz word in developmental context, from creative industries, creative classes, creative economy, creative cities, creative business, creative governance to creative tourism. Creative industries have often been used in the context of creative cities' development creating their image internationally especially through tourism. In order to attract visitors, a new type of tourism has been developed: creative tourism. The article questions its definition as it also questions the need of cities to be re-branded through creative tourism. Two Croatian case studies are featured as to re-think the position of creative tourism in local development: the city of Dubrovnik which relies on heritage as its main resource and the city of Zagreb which still needs to define its main tourism resource but has a lot of potential in cultural/creative industries. The article argues that creativity does not always mean introducing new types of trendy developments in the destination but rather knowing how to develop new development models which suit the local context.

Keywords: creativity, cultural/creative industries, cultural product, tourism, cultural/creative tourism, Dubrovnik, Zagreb

The creative buzz

'Tapping and stoking the creative furnace inside every human being is the great challenge of our time' (*Florida 2005: 4*).

The word 'creative' has now enjoyed a full decade of increasing popularity, in which time everything and anything attained the creative prefix; from the creative industries, creative classes, creative economy, creative cities, creative business, creative governance to creative tourism. To paraphrase McGuigan, 'everything is creative, so we are told' (2004:9). Following the path of over-exploited term 'culture', the use of the term 'creative' has proliferated to such an extent that it has become virtually meaningless (*Ibid*). The notion of creativity as a limitless resource is central to the omnipresent popularity of creativity-led economic development and enterprise strategies (Foord, 2008) and '...creativity has emerged as a key concept in linking the production of cultural content in creative good and services with expanding market opportunities for all sorts of cultural product' (Thorsby, 2010:89).

As 'creativity' and 'creative' became cardinal terms, economic rationale and value were instantly assigned to them, and a whole array of studies were published, illustrating, or rather, anticipating positive impacts of new global and European creative economyⁱ while whole regions, and even countries were branding themselves as global creative hubsⁱⁱ. The role of

creativity in the development of a city, nation, or organization is not entirely a novel phenomenon, but with the decline of physical constraints on cities and communities in recent decades, creativity has become *the* principal driving force in the growth and development of cities, regions and nations (Florida, 2005:1).

The works of the creative imagination have been often utilized for a public purpose; cultural heritage has served as a long standing generator of economic growth and local prosperity (Smith, 2000). Moreover, cultural heritage has provided the basis for the evolution of cultural tourism (Millar, 1986; Teo and Yeoh, 1996; Simonicca, 1997; McKercher and DuCros, 2002; Timothy and Boyd, 2003). The latest contemporary developments have brought new directions for the utilization of the creative work; from urban regeneration led by creative industries (Creative Economy Report, 2008: 5) to the emergence of creative tourism as a yet another niche in the tourism industry, a re-conception of cultural tourism.

The aim of this article is to provide a descriptive insight into trends and developments in cultural tourism, mass tourism and creative tourism. Furthermore, it attempts to contextualize creative tourism and its development in a post-transitional environment heavily saturated with different forms of tourism, such as mass, heritage and cultural tourism. Due to the lack of theoretical sources that would support the proposed argument, the article builds on the analysis of case studies of two Croatian cities: Zagreb and Dubrovnik. The first case presents research findings of recent study of Zagreb as a cultural product, which examined the potential of the cultural and creative industries in Zagreb in defining contemporary cultural identity of the nation's capital and their possible contributions to the local economyⁱⁱⁱ. In addition, another Croatian city, Dubrovnik is presented as an illustration of a cultural and mass tourism destination with limited incentives for creative tourism. The analysis of both cases adds to the discourse on the conjecture of creative tourism in practice; being intrinsically intertwined with the cultural and creative traits of the place, creative tourism should be a natural progression from cultural tourism – a form of interactive cultural tourism.

The approach taken here derives from the perspective of cultural analysis rather than from pragmatic tourism experience. Therefore, the intention of this paper is to question the necessity and appropriateness of introducing creative tourism in destinations that base their tourism activities on heritage. In that sense, a critical concern is raised regarding the core outline and prospects of creative tourism as such.

Invoking creativity in tourism – from Cultural to Creative Tourism

‘Creative-minded people enjoy a mix of influences. They want to hear different kinds of music and try different kinds of food. They want to meet and socialize with people unlike themselves, trade views and spar over issues’ (Florida 2002: 227).

Due to changes in production paralleled with new technological developments, increased income and more free time, a new type of traveller emerged in the 1980s: the *postmodern traveller* (Nahrstedt, 1998: 416). Experience, new interests, activity and education are the main characteristics of the travel style of this new type of tourist, and this new demand results in the continuous splintering of the tourist market as well as in new specialized forms of tourism (sports, religious, rural, congress, health, adventure, cultural tourism, etc.). Postmodern tourists start their travel with the exact vision on what form of local community life they want to participate in; they have special interests which determine their choice of destination in advance; once in the destination, they do not expect a passive holiday but active development of their own interests complemented with local diversities, which enrich their existing knowledge. The postmodern characteristics of all these types of tourists are pretty much the same no matter if their interests are in adventure, rural, cultural or some other form of tourism (Jelinčić 2009: 260). It became clear to producers that tourist supply requires re-shaping according to the specialized tourism forms. At the same time, and opposed to the mass tourism market, the splintering of tourism into various forms has also resulted in narrow specialized markets called niches.

Cultural tourism has long been considered as a niche market. The concept of cultural tourism is generally applied to travel towards cultural resources regardless of the traveller’s initial motivation (Hughes, 1996:707). Numbers also show a continuous growth in cultural tourism and it can be said that cultural tourism has become mass tourism activity. Many destinations have developed tourism based solely on cultural offer. Since the tourism market has continuously been splintering, the concept of a niche also changed. As Jenkins and Jones claim, ‘the niche sells the location, not the other way around’ (Jenkins and Jones 2002: 81).

So what does creativity have to do with this? Due to the changes already mentioned, it is obvious that one has to be creative in various ways: firstly by linking culture with tourism in order to find additional sources of financing because of the growing cuts in public expenditure for culture; secondly, by generating tourism income in a rather narrow specialized market of cultural tourists; and thirdly, by enhancing the experience for postmodern tourists, which is one of their main requirements while travelling. It can be

argued that the most creative tourism develops out of the need to enhance the experience for travellers by creating a participatory form of cultural tourism.

Raymond (2003) defines creative tourism as a development from cultural tourism, which involves learning a skill on holiday that is part of the culture of the country or community being visited. The link of creative to cultural tourism is visible from definition of cultural tourism by Richards which covers the very activities underlined in the creative tourism definition, for Richards, cultural tourism is '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 a region' (Richards 2001:7).

Creative tourism is, according to the definitions, and as the existing theoretical framework and practical examples show, all about participatory experience of a destination; it steps beyond the usual connotations of tourism where a person comes to another place to be a spectator, visitor, basically a consumer:

Creative tourism is travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture (UNESCO: Creative Cities Network, 2006:3).

It involves 'more interaction, in which the visitor has an educational, emotional, social, and participative interaction with the place, its living culture, and the people who live there' (Ibid). Creative tourists develop their creative potential, and get closer to people, by actively participating in workshops and learning experiences that draw on the culture of their holiday destinations (Raymond, 2003:1). It should, therefore, be an even more refined, specialized market sub-niche within cultural tourism, which corresponds with the postmodern concept of tourism since it promotes experience activities.

From the tourist perspective, it certainly adds to one's experience if one is directly involved in the destination's cultural activities. Still, how far can the development of creative tourism go? Experience shows many local traditions have been changed to meet the visitors' expectations and this has led to the invention of tradition or fabrication of authenticity (Jelinčić, 2010:47-48); besides, modern experiences of tourism development show animosities of locals towards tourists, since they practically intrude in their everyday lives. Hence, should tourist participatory activities be avoided or even banned if they change or intrude in the local culture? Or would it mean violating Article 8 of the World Trade Organization's Global Code for Ethics in Tourism Principles which stands for the liberty of

tourist movement (2001)? Excluding the possibility of tourists' participation in local cultural activities could be treated as such although it enables a perfect tourist experience. So where is the limit?

Croatia – the Mediterranean as it once was

‘...tourism is the biggest game these days’(McGuigan, 2004:104).

Croatia is now a well-recognized tourist country, or as Croatian national brand doctors would say, ‘the Mediterranean as it once was’. The tourism industry in Croatia has a long history that reaches far into the previous century. The main characteristics that have made Croatia known as a tourist destination are extraordinary natural landscapes and significant cultural heritage resources. To be more precise, a country of just over 4 million inhabitants encompasses both Mediterranean and Central European culture and climate, 2000 km of coastline, 1,246 islands, 6 cultural properties inscribed on the UNESCO heritage list, one natural property, and 10 cultural traditions and practices listed as the intangible cultural heritage of humanity. Moreover, there are numerous arts festivals as well as cultural infrastructure which are great tourism attractions. The economic importance of tourism in Croatia is best illustrated through the 22% of GDP that this industry accounts for, with steady annual growth of 7.5%.

According to research by the Institute for Tourism, more than 50% of Croatian tourists visit cultural monuments and 10% of tourists travel to Croatia for purely cultural motives. This is a rather high index of cultural tourism, although coastal tourism remains the predominant type of Croatian tourism (Institute for Tourism, 2007). The profit from cultural tourism has never been calculated but it can easily be said that culture has a large share in Croatian tourism since mass tourists also participate in cultural experiences, although their primary motives for travel are not connected with culture.

Creative Tourism in Dubrovnik – why, who and what for?

One of the highest European levels of cultural tourism is reached in Dubrovnik. Tourists that travel to Dubrovnik for cultural motives are far more numerous (26%) than the national average (10%) (Institute for Tourism, 2007). This small medieval town is best known for the exquisiteness of world cultural heritage that is showcased within the ancient city walls and which is still a living place. Saying that, Dubrovnik as a city is far less lively than it was a thirty years or just a decade ago, as it is slowly but surely being sold off to holiday home real-estate agents which inevitably leads to increased seasonality; it is overcrowded during the season and desolate during the winter months. Statistics show that the peak season

(starting from April through September) results in four times more visitors to cultural attractions than the rest of the year. Generally, 80% of tourists who visit Dubrovnik make their visit in the peak season (some 500,000 visitors) while 20% (125,000 visitors) visit the city during the off-season period.

The overall aims of local planning and development in Dubrovnik are targeted towards expanding facilities for the tourist industry. Turmoil in the tourist industry is widespread with most cultural and arts organizations having to consider themselves as a tourist consumer product (Žuvela, 2007). This over-prioritizing of the tourism industry has been known to have a negative impact on local development as privileging tourist attractions can disadvantage people who live, work, pay taxes and remain in an area; 'paradise ceases to be paradise when flooded with vulgar tourists' (McGuigan, 2004:105). Overwhelming commercial imperatives that have shifted the focus from the host to the guest have resulted in increased congestion and pollution of the historic city center during the season and complete desolation during the off-season periods. As a result, Dubrovnik has been transforming from the city, a living urban organism, into a destination. In these circumstances, it is hard to differentiate between mass or cultural or creative tourism as it is becoming harder to detect traces of the authentic, local culture. As with many of the complex issues surrounding tourism, the problem of the staged authenticity and resisting the corruption of the genuine cultural practices is not a novelty as Nicholson-Lord states:

Perhaps most offensive for those on the receiving end, tourism is a powerful cultural solvent; it takes customs and beliefs that are locally rooted and distinctive, puts them into global blending machine and turns them into the liquefied gunk to which a mass market has been primed to respond. One consequence is the phenomenon known as 'staged authenticity', in which a cultural tradition, once celebrated for its own sake and out of a belief in its intrinsic value, turns into a tourist spectacle and thus, insidiously, into a performance (2002:24 cited in McGuigan, 2004:108).

In such contexts, creative tourism is a quest for the odd few. The fact that, out of 100 travel agencies (registered for tourism activities only) that operate in Dubrovnik, only one offers creative tourism programmes, goes to support that claim. That single agency organizes a course on local embroidery, weaving, folk singing and dancing, fishing trips and expeditions. The limited number of creative tourism programmes that do exist are on offer by demand only and are mostly used by specialized groups of tourist i.e. politicians, scientists, cultural workers, conference participants etc. Individual tourists have very limited or no access to organized forms of 'authentic' experiences. The lack of creative tourism experiences on offer is expected as the average time that visitors spend in Dubrovnik is 3.7 days and the volume

of heritage objects and sites to be seen is sufficient to consume that time. In addition, the dominant form of tourism, mass tourism combined with cultural tourism (or mass cultural tourism), gives ample opportunity for the tourist professionals to earn substantial income without devising creative tourism experiences.

The case of Dubrovnik is presented in order to raise questions whether one form of tourism excludes another, whether it is possible to introduce new shapes of tourist experience in places that have been defined by a destination profile? Does creative tourism have developmental prospects in an environment that is already encumbered by thick layers of mass, heritage and/or cultural tourism practices?

The case of Zagreb

While Dubrovnik is struggling with heavy tourism pressure partly owing it to its strong cultural identity expressed in rich cultural heritage, Zagreb, on the other hand is striving to find its own contemporary identity. In a tourist sense, Zagreb is Croatia's most visited continental destination. Still, it cannot be said that Zagreb tourists are predominantly interested in cultural experiences: 24% of them are motivated by new experiences and events, 17% by cultural monuments and 14% of them by entertainment. Although the share of cultural consumption is visible, it is clear that every sixth hotel guest is not interested in visiting museums (Institute for Tourism, 2008b).

Comparing this with the situation in some other European cities, the differences become even more evident. In Vienna, for example, in 2006 tourists spent around €540 million on culture, which accounts for 6.4% of total tourism consumption. In 2008, the share was even higher (8.8%). An additional 8.2% was spent on entertainment which often includes culture. 75% of tourists come to Vienna for sightseeing and 71% for 'culture and arts' (RTSA, 2006).

These data represent cultural tourism, while data on creative tourism, as a new generation of the cultural tourism are difficult to obtain. Practically no research has been done so far on this type of tourism in Zagreb (or Croatia) although there are a few tourism agencies which claim to organize creative tourism packages or tours. Still, they are not in line with the so far accepted and used definition of creative tourism by Raymond and Richards. They either offer tailor-made packages according to the tourists' interests or they organize distinctive, on-off sightseeing tours. Additionally, there are marketing agencies (not tourism agencies) which organize tourism tours so as to broaden their target market through creative and innovative ways of doing business.

The only research that included attitudes of cultural tourists towards creative tourism shows that 61% of Croatian cultural tourists have an interest in participating in creative activities. Those that have such an interest are mostly interested in gastronomy workshops (24%), picking fruits/olives/herbs (23%) and archaeology (21%). A smaller number of tourists is interested in traditional dances/songs (17%) and traditional crafts (17%), arts workshops (13%) and Croatian language classes (11%) (Institute for Tourism, 2008a:4-5). Still, no further research on this topic has been made.

The fact that no further research on creative tourism has been done and that no public policy considers it important is even more striking knowing that this city, out of the all Croatian cities, has the optimal preconditions for its development: it is the center of Croatian cultural/creative industries (it is estimated that some 98% of film, music and advertising industry is concentrated in the capital) and there are no predominant forms of tourism that define it as a destination.

The recent research project 'Zagreb as a cultural product' had the aim of detecting those cultural/creative industries which had the greatest potential in profit making as well as those with the potential of creating the city's contemporary identity which could eventually have great effects on tourism development. Although the majority of Croatian cultural/creative industries are concentrated in Zagreb, the effects of their creative work is not used as a vehicle for identification and wider recognition of the city's character. The results of our research show that in the context of both branding as well as profit making, the most relevant cultural/creative industries or those with the greatest development potential are music, film, architecture, theatre, design and dance. Some of them (especially architecture and design) have been internationally recognized with prestigious awards but they lack real industrial production. Again, what happened with the creativity in making and presenting the creative side of creative work?

Some results of the research indicate the problems of developing creativity as follows:

- The development of cultural/creative industries in Zagreb is disorganized, dispersive, fragmentary and without any coordination with local government;
- The city does not invest in the systematic production of contemporary (local) cultural/creative products nor in the promotion and export of the existing cultural products;
- The cultural sector is treated as a cost to the local public budget;
- The cultural identity of the city is not systematically designed but is linked by default to different forms of cultural tradition, heritage and ethno products;

- The cultural sector lacks knowledge and awareness of its own potential and strength;
- A lack of understanding of the concept of cultural/creative industries is visible on several levels: from local government, professional cultural associations, cultural creators to key stakeholders for development and promotion of cultural/creative industries.

According to the research findings, in spite of the existing potential, there is a lack of political understanding as well as professional determination to organize and direct the development of the cultural/creative industries. A top-down approach could be appropriate as public policy has the required means for systematic development of the sector: from gathering data to public measures which can facilitate the private sector in developing local culture and socio-economic capital. Hence, cultural policy should respond to new trends in cultural creativity and must adapt to new and emerging situations in the cultural domain. Targeting resources and using them in the creation of the city's brand should be the aim of such public policy. In a wider context, this could be an interesting reversal: the notion of 'creative industries', frequently connected with the 'commercial' side of cultural production, could in this case actually help preserve 'authenticity' and promote cultural and creative production specific to the location (Tomić-Koludrović and Petrić 2007: 147).

This, however, is not enough. Having a distinctive creative product is not an end itself. Firstly, the product needs to be extracted from the environment of the cultural sector and matched with economic sectors. Secondly, the product will not be recognized nationwide or even internationally if not properly marketed. As already said, Zagreb has had a few very interesting products which have not succeeded in branding the city or in earning great profits. And this is where creativity strikes again as a buzz-word. It is not only about developing a tourism or cultural product using a creative capital. Accordingly, creative tourism can not only include 'learning a skill on holiday that is part of the culture of the country or community being visited'. It is much more than that. Having culture as the main component of tourism industry already impacts on creativity, and eventually also the competitiveness. From the aspect of the tourist, creative tourism may mean such an activity which includes learning a skill on holiday that is part of the culture of the country or community being visited. But from the aspect of those who offer a tourism product, it may mean the creation of totally different and new business models which are based on creative production, management, marketing or sales. Is this a creative way to re-think the basis of creative tourism?

Conclusion

Dubrovnik is a city which heavily relies on heritage tourism that has over time reached massive proportions in relation to the actual size and the number of inhabitants in the city. On the other hand, in Zagreb the situation is completely different: as a nation's capital, it is a modern urban city, the biggest Croatian cultural centre as well as the biggest Croatian continental tourism destination, but still lagging behind European cities in terms of cultural/creative industries development. Both cities have the grounds for the development of creative tourism; one is overly developed tourism-wise, the other under developed. One has a dominant, world-renowned identification as a tourist destination, while the other is still in the progress of finding its firm identity.

Creative tourism as a practice or even a concept is not really detectable in either case. In Dubrovnik, the very few creative tourism initiatives slowly emerge underneath dominant forms of mass tourism, including cultural and heritage tourism. Dubrovnik is a well-known tourist destination and as such local economic development and overall urban development rely on income from tourism industry. This has caused a widespread exploitation of cultural and natural resources which has been known to have a negative impact on local development. Consequently, Dubrovnik, as an environment is not receptive to new forms of tourism.

In Zagreb, the role of cultural heritage is not as widely proclaimed or capitalized on. Rather, the main cultural resources of Zagreb are cultural/creative industries. Still, they are not utilized for attracting or offering unique experiences to visitors, not because of their low potential but due to low levels of awareness on the role, possibilities, position and proven strength cultural/creative industries have in developing cultural brands of a city. When talking about the cultural industries, globalization has certainly given them great importance, which has influenced cultural planning in many countries/cities. Additionally, developments in science and technology helped in the dissemination of the content that the cultural industries carry. This has broadened the concept of innovation and creativity and consequently it should expand the scope of consumer niches it encompasses.

In this sense, creative tourism comes to light as a solution for both cities: a remedy for over-developed and under-developed forms of tourism as presented in the case studies. When doing business with culture, which besides economic potential always carries a certain value, strategic orientation towards the visitor experience, entails particular challenges. Economic ideology must not always be the major driver since culture requires extremely subtle management models. Creative tourism should provide a valuable experience for tourists and

transfer unique values promoting local identities. Moreover, it can be asserted that creative tourism is a projection of new type of tourism in which natural, cultural and personal resources are not manipulated and exploited but valued and enriched. Zagreb is a city that is on the rise: currently a capital of a Southeast European country, it faces the future as a European capital. Its identity vehicle as well as recognizable brand will be those cultural resources that are valued and shared by a wider community.

The potential of the cultural/creative industries can both identify the city and offer much needed visitor experiences. In this sense, Zagreb and Dubrovnik are on opposite ends of the spectrum; while Zagreb is yet to be defined by forms of cultural resources and accompanying types of tourism, Dubrovnik has to reconsider its mass cultural tourism identity. As such, creative tourism can become a major development driver for both cases: in the dominant and the ever growing trend of splintering of tourism forms. Still, it is debatable if most destinations should struggle to create new types of tourism so as to be more competitive if they are recognizable or even branded for certain 'old' qualities, like illustrated with the case of Dubrovnik. Being creative does not always mean introducing new types of trendy developments in the destination but rather knowing how to generate new development models that will underline the best a destination has to offer both for tourists as well as for the hosts.

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Author details: Daniela Angelina Jelinčić is a Research Fellow at the Institute for International Relations (IMO) in Zagreb. IMO, Ul. Lj. F. Vukotinića 2, P.O. Box 303, 10000 Zagreb, Croatia

Email: daniela@irmo.hr

Ana Žuvela is Research Fellow at the Institute for International Relations in Zagreb. IMO, Ul. Lj. F. Vukotinića 2, P.O. Box 303, 10000 Zagreb, Croatia

Email: azuvela@irmo.hr

Creating new cultural visitor experiences on islands: Challenges and opportunities

John S. Hull and Ulrike Sassenberg

Abstract

Cultural tourism is increasingly recognized as an important motivation for international travelers in search of experiencing the cultural heritage, arts, philosophy and institutions of another region or country. The UNWTO reports that 37% of all international trips include a cultural component and that cultural tourism is growing at 15% annually. Creative tourism, a subset of cultural tourism, is one of these new forms of tourism. While cultural tourism is considered a passive observation of things of the past such as artifacts, creative tourism is the transfer of the past into the present and the future via communication between locals and visitors. This interest in participatory experiences is creating many challenges and opportunities for island destinations who have had to focus on their uniqueness to 'create' attractions that attract visitors. On the island of Newfoundland, Canada, the French Shore Historical Society are developing new creative tourism products through local craft traditions in an effort to make connections on an emotional, physical and intellectual level with visitors. On Pašman Island, Croatia, the support of international tourism consultants is resulting in the development of four traditional, theme-based villages that will offer an authentic and traditional visitor experience that represents the Mediterranean way of life. This article will explore the challenges and opportunities in island destinations of planning and promoting creative tourism using participatory action research. Results will illustrate the important role of the public sector in providing assistance to creative tourism development, and the importance of island residents in taking advantage of local cultural and natural resources to generate local benefits that foster sustainability. For both the Island of Newfoundland and Pašman Island, creative tourism is providing a potential opportunity for a win-win-situation for local residents, if it is planned and developed properly.

Keywords: Canada, Croatia, cultural tourism, creative tourism, crafts, island destinations

Introduction

Cultural tourism – people visiting or participating in living cultures, contemporary art and music or other elements of modern culture (Timothy 2012, p. 4) – is increasingly recognized as one of the most important resources upon which global travel is based. Two factors influencing travelers' growing interest in cultural pursuits include the rapid pace of modernization, which has resulted in a nostalgic yearning for the simpler life of the past and second, an increasingly aging global population with more leisure time and money to travel to cultural destinations (Timothy, 2012; Dwyer et al. 2007; Timothy and Boyd, 2003). The UNWTO reports that 37% of all international trips include a cultural component and that cultural tourism is growing at 15% annually (UNWTO, 2011). In Europe, the Association for Tourism and Leisure Education (ATLAS) Cultural Tourism Survey (2005) ascertains that the proportion of tourists on cultural holiday has increased from 17% in 1997 to 31% in 2006. In North America, the Travel Activities and Motivation Survey of Canadian Heritage Enthusiasts

(TAMS) (2003) determined that 32% of cultural travelers add extra time to their trip, because of cultural, art, historic or heritage experiences. Timothy (2012, p. 15) argues, “hundreds of millions travel worldwide each year to seek out and experience places of historical significance” that include both tangible elements such as buildings, rural landscapes, cities, art collections, artifacts, historic gardens, handicrafts and antiques as well as intangible elements such as music, dance, beliefs, ceremonies, rituals, and folklore.

With the increasing interest in intangible heritage, Richards and Wilson (2006) argue that creative tourism, a subset of cultural tourism, is a newly emerging form of cultural tourism. While cultural tourism is considered a passive observation of things of the past, creative tourism is the transfer of the past into the present and the future via communication between locals and visitors (Table 1). The main assets of creative tourism are manifested through local cultural traditions. These assets are organized into visitor attractions and experiences that promote active skill development and participatory opportunities between hosts and guests. As a result, local inhabitants are motivated to share their history and culture with visiting tourists preserving the originality of a place (Richards, 2011).

Table 1. Cultural vs. Creative Tourism

Type of tourism	Time	Cultural Focus	Consumption	Learning
Cultural tourism	Past and present	High culture, popular culture	Product, Process	Passive
Creative tourism	Past, present, future	Creative process	Experience, co-production between tourist and local	Interactive, Active skill development

Source: Richards and Wilson (2006)

This growth in creative tourism represents a shift in the tourism sector away from a focus on the tangible resources such as the built and material heritage to more intangible resources focused on the local traditions. This movement is creating many challenges and opportunities for destinations, which are focusing on their cultural uniqueness to increase creative content and the creative performance role in tourism to attract visitors (Richards, 2011; Richards and Wilson, 2006).

The purpose of this article is to explore the opportunities and challenges of two culturally unique island destinations in North America and Europe where the authors are conducting research with local rural island destinations that have both independently embraced the development of 'creative' tourism products as part of their strategic tourism planning and development (FSHS, 2010; Dream Resorts Factory, THR International Consultants, 2008). As creative tourism involves the participation of tourists and locals in the co-production of the visitor experience, the authors have adopted participatory action research: to produce knowledge and action directly useful to the local island residents [and]; to empower these local residents at a second and deeper level through the process of constructing and using their own knowledge for creative tourism development (Walter, 2009; Reason, 1998 p. 71).

Action research is aimed at problem solving, collaboration with the community to produce practical outcomes, and the commitment of the community to access community understanding, knowledge and collective memory (Walter, 2009). It is about the co-production of research between the researcher and local residents in an effort to engage in transformative research that empowers local residents based on understanding local opportunities and challenges (Ozanne and Saatcioglu, 2008). Dodds (2007) also argues that that there is a need for participatory and open working methods that include an analysis of island space that integrates specific action plans and a working programme to advance environmental and social sustainability (Prayag, 2011).

The first section of this paper will present a number of key opportunities and challenges that both island destinations in this study are confronting in developing creative tourism policy. The second section will then summarize the specific destinations, the action based research process employed to engage and increase local capacity in advancing tourism development, as well as the process to date in building local creative capacities. Finally the last section will summarize the results of the research in terms of demonstrating the different possibilities and challenges of implementing creative tourism and to illustrate how two destinations are making use of cultural assets to attract tourists, generate new jobs and local income for their island communities.

Key Opportunities and Challenges for Creative Tourism

Tourism is a driver of creativity in terms of both consumption and production (Richards, 2011). Island destinations are acknowledged as attractive destinations that hold fascination and mystique for attracting cultural travelers who have more time and money to spend on their holidays (Timothy, 2012; Carlsen and Butler, 2011; Baum, 1997). Recent global changes in market demand indicate that there are growing numbers of cultural travelers who

are going on holidays in search of experiences that offer opportunities for creative self-development. These heritage tourists tend to be between 30 and 50 years of age, are college or university graduates with 70% occupying professional or managerial positions of employment. Education is regarded as a stimulus for increasing heritage tourists' interest in experiencing historic places and cultural events (Timothy, 2012).

Florida (2002) also argues that the rise of a 'creative class' signals the rise of the creative traveler. The creative class is knowledge-based, labor-intensive, and paid for creating something new (performing arts, crafts, film, sport, publishing, architecture, software). This creative tourist is traveling to engage in new experiences that are an extension of everyday life and work (Stylianou-Lambert, 2011). They are looking for destinations that offer the option of personal development (Florida, 2002). Islands offer authentic cultural and natural experiences in unique settings where living cultures and traditional ways of life provide numerous opportunities for creative visitor experiences (Carlsen and Butler, 2011). These experiences are crucial for competitive positioning in a crowded marketplace (Richards, 2011; Evans, 2003).

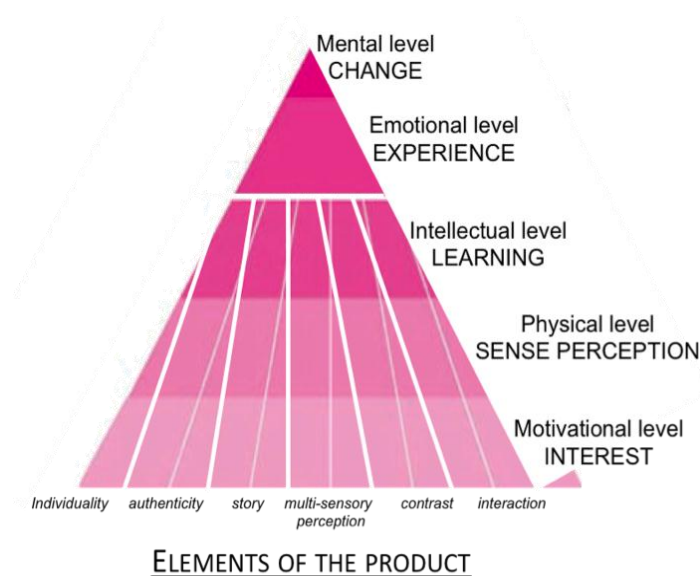
In response to growing market demand, policymakers globally are proposing a number of development approaches that are assisting island destinations in fostering creative development as part of the new experience economy (Pine and Gilmore, 1999). Based on the book *Creative tourism – a global conversation*, Wurzbarger *et al.* (2010) argue that the following five steps are needed to support creative tourism development at a destination:

- Engage visitors in constructing the experience of a destination.
- Develop public programming: courses, conferences, workshops, etc.
- Provide opportunities to learn about a subject during stay and after departure (via website or social media).
- Provide a range of experiences with different levels of participation. Visitors choose level of participation.
- Integrate retail, dining and entertainment (RDE) as part of creative cultural district.

In addition, The Research Center of Expertise for the Experience Industry in Finland has developed a twofold approach for creating a meaningful visitor experience (Figure 1). In their framework, they argue that the following elements -- individuality, authenticity, story, multi-sensory perception, contrast, and interaction -- need to be integrated into a tourism activity or experience to make it meaningful for the visitor. The more elements that are included, the more intense the perception of the experience will be, and the higher the interest from the

visitor in participating in the experience. As a result, the learning curve of customers will be higher and the emotional connection and potential behavioral change will be greater (LCEEI, 2008).

Figure 1: Creating Meaningful Visitor Experiences



Source: LCEEI (2008)

In general, these approaches support the argument that the functional development of creativity for tourism must consider the '4Ps' of creativity: the creative person, the creative process, the creative product and the creative environment (Richards, 2011; Rhodes, 1961). Current research indicates that the development of creative activities also requires a holistic, multi-sectoral approach that integrates experiential programming, the use of Internet communication technologies (ICT) and visitor engagement. Success requires partnering with people working in the creative industries to foster innovative approaches that provide credibility and quality service in terms of new visitor experiences and products (Richards, 2011; Wurzbürger *et al*, 2010; LCEEI, 2008). As Richards argues (2011, p. 1227) creativity is a strategy to be followed by cities and regions in a search for growth, as well as a strategy for promoting innovation and individual skill development." For island destinations, the challenge for policymakers is how to adopt these practices with the numerous challenges they face with sustainable development.

Even though many island destinations, with their distinct identities, have an opportunity to transform their creative resources into creative assets for tourism, there are significant structural weaknesses to tourism planning and development that have been well documented (See Table 2) (Carlsen and Butler, 2011; Shareff, Hoti and McAleer, 2008; Gossling, 2003; Gayle and Goodrich, 1993).

Table 2: Challenges facing small island tourism

Economies small in size	Features of small island economies	Large proportion of earnings spent on imports to sustain tourism
Small populations	Island nature	Enclave developments
Delicate/fragile ecosystems	Poverty prevalence	Far from major trade and commerce centres
Reliance on international tourism for economic development	Distinct political characteristics	High cost of transportation
Small geographic size	Economic vulnerability	Diversification of economic activity non - existent
Lack of access to international capital markets	Transport and communications problems	Services are majority of economy
Narrow productive base	Unfavourable climatic conditions	
Limited diversification of economic activity	Earnings from tourism account for 39% of total export earnings	

Source: Sharreff, Hoti and McAleer (2008)

Researchers argue that factors such as isolation, limited resources, weak economies, poor accessibility, inadequate infrastructure, and dependency on external forces include a number of the barriers to development (Carlsen and Butler, 2011; Robinson, 2004; Ioannides *et al*, 2001). Global trends however, reveal that the good news is that market demand is increasing for island destinations (Carlsen and Butler, 2011) and that creative tourism has the potential to provide an engaged and authentic experience with participative learning, providing a connection with the living culture of island residents (UNESCO, 2006). The following section describes the opportunities and challenges facing two island destinations in their efforts to adopt creative tourism strategies.

Island Destinations

Both of these island destinations – the French Shore on the Island of Newfoundland in eastern Canada and Pašman Island in Croatia in the Adriatic Sea in eastern Europe – have, over time, lost their main income source, which was based on primary resources linked to fishing and agriculture (Baum, 1999; Jordan, 2000). In the 21st century they are in search of new revenues through economic restructuring that on the one hand will fit into their culture and on the other hand create new jobs through the development of the service sector.

The first island destination provides an example where the researcher was working with local residents to assist in the further development of an innovative handicraft programme initiated by a group of fishermen's wives in the community. The small-scale handicraft programme has resulted in an active change by local residents in promoting for visitors a creative experience around intangible local traditions. In the second island destination, the participation of a research team of international tourism consultants, policymakers, and

island residents is resulting in the development of tangible assets through the creation of four traditional villages linked to a resort development. These theme-based villages will provide recreational opportunities and meaningful experiences for visitors that celebrate the local culture through creative industries on the island.

The Island of Newfoundland's French Shore

In February 2000 the French Shore Historical Society (FSHS) in Newfoundland and Labrador, Canada was formed as a volunteer based non-profit organization. Its initial objective was to preserve, interpret, and protect the cultural resources linked to the historic French Shore, a remote summer outpost for French cod fishermen for nearly 400 years from the 16th to the early 20th century (FSHS, 2010).

Even though the French ended their fishing and use of these harbours, there are still many signs of their cultural presence, which today is the basis for a small-scale tourism industry in the communities of Conche, Croque, Grandois and Main Brook on the tip of the Great Northern Peninsula, on the Island of Newfoundland, Canada (Figure 2). The FSHS is part of the Nordic Economic Development region of the province and presently supports a population of approximately 8,845 residents scattered across 24 small coastal communities (FSHS, 2010).

Over the last five years, local women in the communities have embroidered a 222-foot long tapestry that documents the region's heritage that is now on display in the French Shore Interpretation Centre (FSIC). The tapestry uses the local Bayeux stitch, an Anglo-Saxon variation of an ancient technique known as laidwork. As a result of the work of the local women, there is new creative tourism programming being offered that teaches visitors the local Bayeux stitch. Once they learn the stitch, tourists can then work with the local women to embroider their own images of the region's heritage by purchasing a kit that is for sale in the giftshop (French Shore Tapestry, 2011).

The FSIC, where the workshops are offered, have also organized a number of different creative packages such as bread making in an original French bread oven, photography, canvas mat making, general art and painting. There are also community guided tours and archaeological excavations (FSHS, 2010). As interest has grown in the tapestry, visitation has slowly increased. Over the last three years the researcher has visited the community three times and worked with the staff of the FSHS to first, assist them in organizing and administering a visitor survey to profile visitors to the FSIC and secondly to complete a five-

year business plan funded by the Canadian federal and provincial governments, *Investing in the Future* (FSHS, 2010) to assist with future planning and management.

Figure 2. Map of destination site:
Northern Peninsula of Newfoundland, Canada



Source: Courtesy of Stephen Engle (2010)

In spring of 2009, FSHS staff contacted the researcher requesting assistance in developing a preliminary visitor survey, to be administered in the summer by the staff of the FSIC, with the main aim of gathering demographic and psychographic characteristics of visitors and to measure their level of satisfaction with the FSIC visitor experience.

Out of the 2000 visitors that travelled to the FSIC in 2009, 100 tourists participated in the departure survey providing a low 5% response rate. These data will be supplemented with two additional years of visitor data to generate a more rigorous data set for analysis by 2013. The main results of the preliminary survey indicate that the majority of visitors to the FSIC are tourists from Canada, with a mean age of 52. The majority of travelers have advanced degrees with an average income of \$70,000CAD. They are travelling in couples, and primarily coming to the region to sightsee, hike, shop and experience the culture (Table 2).

For approximately one third of visitors, the main source of information was motivated by word of mouth (29%), followed by television (19.5%), guidebooks (15.6%), and radio (10.4%). In addition, the main reason for visiting the communities was to see the tapestry (53.1%), to view the museum exhibits (26.5%) and to meet local staff (12.2%).

Table 3: Preliminary French Shore Interpretation Center Visitor Characteristics

Visitor	Characteristic
Non-resident Origin	Ontario (36%), Maritimes (26%), Rest of Canada (18%), USA (12%), Int'l (8%)
Motivation	Pleasure, meeting friends/relatives, business
Mean age	52
Travel	90% Couples
Education	55% University education
Income	62% CAD\$70
Activities	Sightseeing, hiking, shopping, visiting historic sites

The results of the survey show that visitors to the French Shore are similar to Canadian heritage enthusiasts, who are living in adult only households, and affluent with high levels of formal education. These travelers also participate in multiple heritage-related activities and are interested in the outdoors (TAMS, 2003). In addition, they also are interested in destinations with beautiful scenery where there are things to see and do (TAMS, 2003 p.5). The FSHS is focusing on tourism products that target these heritage enthusiasts.

In 2010, the FSHS commissioned a business plan (FSHS, 2010) to address financial investment in the FSIC and its programming that was completed by the researcher and a staff member from a regional non-profit organisation, the Quebec-Labrador Foundation. In an effort to empower local residents, there were two visits to the FSIC to interview staff and solicit feedback for the writing of the business plan. The results of the interviews presented a number of challenges for promoting creative tourism at the site. First, there is a need for a more permanent source of funding to employ staff on a permanent basis. Results revealed that the Executive Director and the staff are hired on a seasonal basis through government grants. Second, the community of Conche is also located approximately 20 kilometers down a dirt road making accessibility a major concern for future growth. There is a need to upgrade the road to increase access. Third, the tapestry is presently on display in a small room of the FSIC. There is a need to build a proper exhibit space for the tapestry. Finally,

a more formal workshop space for creative programming is needed. At present, visitors work in a small space in the basement of the building. Even though there are presently site limitations, provincial policymakers are reporting many positive trends in visitation and strategic planning that are supporting the FSHS's efforts.

Table 3 indicates that the province of Newfoundland and Labrador is attracting an increasing number of non-resident visitors. In 2010, the province welcomed over 500,000 visitors. This growth in visitation is the result of an award winning national marketing campaign that focuses on the natural beauty and unique local culture (Government of Newfoundland and Labrador, 2010). This campaign is positively impacting visitation to the French Shore communities.

Table 4: Summary of Estimates of Non-Resident Tourism Visitation Newfoundland and Labrador 2006 – 2010

Non-Resident Tourism Visitation Newfoundland and Labrador	2006	2007	2008	2009	2010
	496,600	490,100	480,100	483,200	518,500

Source: Government of Newfoundland and Labrador (2010)

The growth of the Center's activities are in line with the new ten year provincial tourism strategy, *Uncommon Potential*, that is responding to the growing interest of travelers in products and experiences that evolve from a unique culture and heritage off the beaten track. To achieve the desired outcome, the province is also supporting six additional goals to: develop public/private leadership; a sustainable transport network; market intelligence; tourism technology; marketing of the provincial brand and; development of the local workforce (Uncommon Potential, 2011).

In addition, the government has also implemented a cultural tourism strategy, *Creative Newfoundland and Labrador: Blueprint for Development and Investment in Culture* (2003). The strategy acknowledges that the culture and creativity of the province is not isolated or self-contained. The report (Creative Newfoundland and Labrador, 2003, 11) states:

The creations, activities and productions of professional artists and other cultural workers, cultural industries and businesses, and cultural organizations and institutions altogether generate an extensive web of economic activity... producing (sic) approximately \$289 million in output, accounting for 2% of provincial Gross Domestic Product (GDP).

The strategy identifies that the main cultural assets are linked to the province's unique culture and traditions, and the local people and their willingness to work with tourists and to invite them to participate in their culture. The willingness of the local women at the FSIC to work with tourists is an important consideration for the development of creative programming. At the Centre, it has been observed that the local women working on handicrafts are not used to working with international visitors. At first a number of the local women had to be convinced that their traditional work and knowledge was of interest to tourists. In addition, because the creative programming is a new product still being developed, tourists coming to see the tapestry are also uncertain of what to expect in terms of an experience. So far, the encounters have resulted in positive experiences on both sides, but staff training is necessary to make the women more confident in sharing their culture with visitors and in formalizing the programming on site.

The provincial government has also identified a number of additional unmet challenges for the cultural sector in the province that are critical issues for the FSIC and the future success of its programming. They include: the weakening of some elements of traditional culture; the financial instability of cultural organizations; the impacts of globalization; insufficient capital investment; a small local market; underdeveloped cultural export; lack of accessibility; an inadequate support system for the creative process; and a shortage of cultural infrastructure (Creative Newfoundland and Labrador, 2003).

Through greater long-term investment in human resources, programming and infrastructure at the FSIC and at the provincial level, the FSHS can continue to nurture the creative talent of the community's residents, and improve access for travelers interested in experiencing the history and culture of Newfoundland's French Shore.

Pašman Resort, Croatia

Pašman Island is located at the center of the Dalmatian coast, about 25 km from the center of Zadar and very close to the Kornati National Park (Figure 3). The island of Pašman is very well connected to the mainland towns of Biograd and Zadar via ferries that run daily. Major industries in the region include tourism, traffic, maritime trade, agriculture, fishing and fish farming activities, metal manufacturing and mechanical engineering industry, chemicals and non-metal industry and banking. When referring to small villages such as Pašman, the majority of the population lives from fishing and farming. Pašman offers a very high quality environment, but lacks infrastructure and economic sustainability. At present, there are 508 tourist accommodation units with 1.826 beds (Ministry of Tourism Republic of Croatia, 2007). Pensions and apartments on the island are mainly of medium to low quality with simple

infrastructure. There are limited tourism attractions and activities largely based on maritime activities (Infohub, 2007). The hotel and residential market caters to the low-budget family market. Furthermore, the branding of the area is currently underdeveloped.

Figure 3. Map of destination site:
Pašman Island, Croatia



Source: Courtesy of Dream Resorts Factory (2008)

All of Pašman's 11 villages are located on the east of the island. The proposed master plan is a site situated at the southern part of the island, spanning over 14km of the coast-line that overlooks the Kornati National Park. It consists of about 600 hectares, with a landscape distinguished by a small number of moderate sized hills, reaching a maximum height of 127m. Table 5 (below) summarizes the physical characteristics. The vegetation of the area is typically Adriatic with dense scrubs, grass, herbaceous plants and dotted pine trees. The area is rocky. A number of stone walls and terraces slope down to the waterfront. This side of the island is sparsely populated, but has a long history of cultivation extending back over 3,000 years. Culturally, the region offers traditional Mediterranean agricultural practices that include wine, olive oil and cheese making. The landscape is attractive and unspoiled due to the low density of development and the protected areas in the region. For those who come to visit, ecotourism activities, including climbing, fishing, bird watching, horseback riding, diving and sailing, has been the primary motivations for tourists.

Table 5: Physical characteristics of Pašman

Total land surface	600 Hectares
Km coast line	14 kilometres
Cloudy days	79 days
Clear days	86 days
Annual average temperature	15.9 °Celsius
Precipitation	1.195 millimetres

Source: TZ Zadarska županija (2007)

Today the families living at Pašman are not able to sustain a livelihood from fishing and there are few tourists visiting the villages. Consequently young people are leaving and moving to larger industrial centers. That is why there is a need to identify new prospects and employment opportunities for the local population. The government therefore decided to inventory the natural and cultural assets of the island to focus on the development of the tourism industry by hiring an international consulting company with expertise in tourism planning and development.

In January 2008 a selected team of marketers and local policy makers from the island met at Pašman Island, analyzed and evaluated the given conditions. The results of the study led to the development of an innovative creative tourism concept and a programme that responds to identified market needs and gaps in the current situation. The key to the success addresses a range of factors, including:

- Identification of key theme and principles for the resort
- Respect natural and cultural environment and build on its strengths
- Complement local architectural style(s) and urban design features
- Developing a wide range of experiences that focus on the resort theme and principles
- Integrate key stakeholders and community into the planning and maintenance of the resort
- Appropriate phasing of the development
- Long-term maintenance
- Flexibility of tourism offer and use of spaces

The decision was to create “Pašman Resort” with the aim to construct a series of theme based local villages that promote a sense of community as part of an international first class cultural experience on the island. The challenges are to build a series of four authentic villages for tourists that are based on the existing culture. These villages will be developed

around specific themes that will immerse visitors into the local culture without commercializing the region.

The decision was taken to divide the resort into four distinct village areas and one recreational zone. Each one of these villages will have its particular personality and programme highlights, but they will share the same concept of promoting the natural purity and cultural heritage of the region.

Village A with its exclusiveness will be the epitome of a small paradise. Village B will welcome visitors to live out the Mediterranean lifestyle. Village C will develop a reputation for first class cuisine and Village D will be embedded in lavish Mediterranean vegetation, proposing renewal and growth. The last area (E) is dedicated to a world of leisure and recreational activities.

An international team of engineers, planners and visionaries developed together with local experts and decision makers a strategy of incorporating energy-saving technologies and environmentally friendly construction techniques in the resort to ensure a medium to long-term sustainability. New technologies appearing on the market will be integrated in a timely manner. From an investor's point of view, this efficiency is translated into better economic performance and a higher positioning vis-à-vis other potential competitors.

In terms of the physical construction of the houses and buildings a group of architects, designer and local constructors decided to incorporate a combination of the modern and the traditional aspects, considering using local materials and building techniques. Proposed culinary offerings will reflect the local lifestyle and represent the traditions of the Mediterranean, Croatian way of life.

A close partnership with local people is the basis for a successful outcome. The boundaries between residents and visitors will merge through creative, interactive programming that offers visitors an opportunity to meet locals and experience the local culture. However, instead of observing the culture, the focus is on inviting visitors to participate in it. The idea is to offer activities involving visitors in the everyday life of the locals by offering theme based "edutainment" experiences such as:

- The Pašman Charitable Foundation: Adopt a piece of land and ensure its sustainability. Plan its upkeep together with Croatian farmer/ranger, build birds houses and beetle boxes.
- The Wine of the Land: Learn how to make your wine and enjoy a glass while doing it.
- Make your own Olive Oil: Produce your own branded oil with local olives and herbs and take it home.
- Seasonal Gourmet Workshops: Learn how to cook a traditional seasonal Pašman dish.
- Experience Mediterranean Lifestyle: Participation in traditional harvesting, including the subsequent festival with traditional Mediterranean folklore and food.

The overall promotional objective is to fit the Pašman Resort into the marketing strategy of the country and make it the epitome of the Mediterranean as it once was. Focus will be on creating an authentic and traditional visitor experience that represents the Mediterranean way of life. The resort development will assist in maintaining a sense of community, which prospers not only economically, but also socially and environmentally (Dream Resorts Factory, a firm of THR International Tourism Consultants, 2008).

As a 4th generation resort, Pašman will provide a user friendly environment, but with a high level of control. Services and procedures will be administered by a highly experienced management team that will incorporate quality customer service standards to achieve higher efficiency and thus profitability – together with guest satisfaction.

Croatia is an emerging market and a growing destination for international second home owners. As a result of the country's economic and political stability, together with its geographic proximity to large urban centers in Europe and astonishing natural sites, the resort on Pašman Island has great potential to attract investors and operators alike and hence give the island population new employment opportunities that are grounded in the traditional cultural heritage of the region (Choufany and Leemann, 2006). However, the resort concept is presently only a concept, based on the interactivity between locals and the visitors, and will ultimately depend on the support of the islanders.

Conclusions

In summarizing the findings from the two island destinations, the results illustrate the important role of the public sector in providing technical and financial assistance for future development to small tourist attractions such as the FSIC and large resort developments such as Pašman Resort. In many cases the public sector provides funding to support employment and plays a dominant role in the development process of island regions (Zulfa

and Carlsen, 2011). In the case of the FSIC, the Canadian federal and provincial governments funded a business plan for future planning and development while in Croatia the national government paid for a regional tourism master plan for Pašman Island.

In general it is difficult to attract outside investment to support small and medium tourism attractions/enterprises and regional development in such insular societies. There are limited opportunities for new tourism attractions/businesses to establish themselves due to their remote, isolated locations. Local development challenges include: a small and very limited productive base, insignificant domestic markets, non-existing diversification in the production of export goods, the limited capacity of the private sector, reliance on international trade and lack of access. All these circumstances limit the chances for economic development suggesting that there is a need for cooperation that involves local actors in tourism development as well as through broader regional partnerships (Ruggieri, 2011).

In addition, Shareef *et al.* (2008) in their book, *The Economics of Small Island Tourism*, identify numerous challenges facing small island economies. Even with all these potential difficulties, the two island destinations illustrate how local residents can enter the tourism industry and take advantage of local cultural and natural resources to generate benefits that foster sustainability. Researchers argue that there is a need for strategies and policy measures to help develop island tourism sustainably (Kokkranikal and Baum, 2011; Lesli-Ann, 2007; Twinning-Ward and Butler, 2002). For both the Island of Newfoundland and Pašman Island, creative tourism is providing a potential opportunity for a win-win-situation for local residents, if it is planned and developed properly.

The two destinations also illustrate that the main assets for creative tourism products are the unique cultural assets, human resources, and characteristics of residents living on islands. These cultural assets are serving as the basis for new programmes and activities that involve the co-production of experiences between locals and tourists in both destinations. One of the major challenges for the future success of creative tourism will depend on training local residents so that they do not feel inadequate to talk and work with visitors as they share their knowledge. Due to a potential lack of familiarity and interaction with outsiders, locals need to gain an understanding of the benefits of cross cultural experiences linked to tourism that can increase local pride and prosperity for their communities and to build a highly flexible, skilled labour force (Kakazu, 2011).

At the same time the creative tourist has expectations that they will participate in interactive activities with locals. In general, the creative traveler is in search of experiential forms of

consumption that are authentic and unique. As part of this experience they seek opportunities for personal and self-development such as what is proposed on Pašman Island. One of the main advantages for the development of creative tourism is that expectations of tourists are not fully defined yet. This fact provides space for experimentation and allows for the incorporation of new ideas and experiences that may not yet be offered. Hence an island asset analysis is the basis for the proper development of creative products. There is a need as Ismail *et al* (2011, p. 100) argues for further research “focused on cross cultural exchanges between hosts and guests in ... island settings and how cultural differences affect their behaviour and perceptions of tourism development” to promote more creative forms of tourism.

Finally, one of the main differences of the two destinations is, that in the case of the French Shore in Newfoundland, the local residents had the idea how to interact with the tourists and to share their traditions which in turn was improved through external technical and financial assistance. On Pašman Island in Croatia, the development of the master plan was driven by external experts, who integrated input from local residents and policymakers, to suggest how creative tourism could promote sustainable forms of tourism. As Richards (2011) argues, every location has the potential to provide unique, creative activities and attractions. Discovering the potential to develop the intangible assets to make a meaningful experience for the tourist requires the involvement of creative people and an openness of local residents at the destination and flexibility of visiting tourists to experiment with new ideas.

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Author details: Dr. John S. Hull is an Associate Professor in the Tourism Management Programme at Thompson Rivers University, Kamloops, British Columbia, Canada.

Email: jhull@tru.ca

Ulrike Sassenberg is Tourism Consultant at THR International Tourism Consultants in Barcelona, Spain.

Email: sassenbergu@gmail.com

Boosting potential creative tourism resources:

The case of Siby (Mali)

Lénia Marques

Abstract

This paper further develops the conceptual framework for creative tourism, discussing the co-creation of experiences and the identification of potential resources for creative tourism development. The case of the village of Siby, in Mali, West Africa, illustrates the development of tourism and creativity in a non-western, rural environment, where creative tourism experiences can emerge spontaneously. The impacts of creative tourism are analysed and the need for more specific policies is highlighted, particularly in view of the inherent risks in creative tourism development.

Keywords: co-creation, creative resources, tourism strategies, experiences, creative tourism development, West Africa

Introduction

The concept of creative tourism has been widely discussed in recent years and is considered an emerging field within cultural tourism (Richards and Wilson, 2008; Richards, 2011). As Richards and Wilson (2008) point out in their analysis of the development of cultural tourism into forms of creative tourism, creative tourism experiences existed prior to the concept itself. Creative tourism is in fact another aspect of the renewed interest in creativity. Beyond the artistic field, creativity began to conquer new ground in the social sciences, where creativity gained added value in a range of different fields (economic, social, political and cultural). These changes constitute the 'creative turn' (Richards and Wilson, 2006: 1215), a phenomenon in which creativity has become embedded in many fields, ranging from innovation to urban regeneration and tourism development (Richards, 2011). The literature is now replete with studies of the development, planning and effects of creativity, including creative cities, creative communities, creative economy or creative industries (Florida, 2002; Garnham, 2005; Landry, 2000; Pratt, 2008; UNCTAD, 2010; Waitt and Gibson, 2009).

With the emergence of creativity as a trendy subject, there has been a tendency to use 'culture' and 'creativity' as interchangeable terms (Richards and Wilson, 2007: 276). Although these two concepts are intimately linked, they are distinct and have different implications. In the field of tourism both the connections between culture and creativity and the nuances between them have been discussed, particularly through the apparent evolutionary path from cultural to creative tourism and the shift towards tourism experiences based on intangible culture (Richards and Wilson, 2006). The concept of creative tourism

therefore arguably arose from a need to categorise contemporary forms of tourism increasingly dealing with intangible values, meanings and experiences.

UNESCO argues that 'creative tourism is travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture' (UNESCO, 2006). Despite the use of polemic terms such as 'authentic', this definition follows the broad line of the original definition by Richards and Raymond, who defined creative tourism as a form of 'tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken' (2000: 18).

In this framework, the tag 'creative tourism' reflects a trend that some researchers have been observing in the cultural tourism research field and which has been the object of academic, political and business attention. Thus, it seems that the development of the creative tourism concept is at least partly related to the need to have both operational and conceptual understandings of the phenomenon, in order to keep up with the evolution of the tourism sector. As creative tourism grows, however, it becomes imperative to analyse the extent to which creative tourism in fact generates new and different insights, experiences and outcomes, or whether it is just a 'buzz' word being used as a convenient and attractive label that suits policy makers and marketeers (Richards, 2011). This need for further research is also stimulated by the current rapid transformations of the political, social and economic contexts of the tourism sector. For this reason, we need to continually update our understanding of this evolution as well as developing effective tools for planning creative tourism development.

Although creative tourism seems to be a world-wide trend, the relationship between tourism and creativity is most commonly linked to specific western urban environments. Forms of creative tourism development in other historical and cultural contexts are generally lacking. Regarding developing countries in the African continent, the increasingly strong presence of creative industries has been underlined (Miettinen, 2008; Rogerson, 2007) as well as the growing role that creativity plays in the economies of developing countries (UNCTAC, 2010). However, the connection between creativity and tourism has only just started to be analysed in Africa (Rogerson, 2007) and there are significant lacunas in data and studies on creative tourism development in African countries.

When considering the definitions of creative tourism, the importance of participation and personal involvement of the visitor stands out, in particular when observed in relation to the vast field of cultural tourism (Richards and Wilson, 2006; Wurzbürger et al., 2010). These increasingly participant visitors also have access to vast amounts of information (and the Internet is a significant factor of information and therefore of change of paradigms, as Donaire, 2008 states). As a consequence, the visitor is becoming increasingly demanding and critical (Prentice and Andersen, 2007; Trauer, 2006). In this sense, a significant number of cultural tourists reject ready-made products and demand customised experiences (Pine and Gilmore, 1999; Prahalad and Ramaswamy, 2004; Schmitt, 1999, 2003). Hence creative tourism is a form of tourism based on experiences and the focus of touristic activity is on the experience itself more than on the service provider or the tourists themselves. By analysing the reciprocal relationships between participation and experience in creative tourism we can identify creative tourism resources and strive to highlight ways in which they can be structured, enhanced and optimised as products.

This paper firstly examines the inherent dynamics in the process of co-creation; which leads to an identification of potential resources for creative tourism. It then analyses the development of creative tourism in a non-western country, using the case study of Siby, in Mali, West Africa. Even though the country has been suffering from political instability and war scenarios since early 2012, the case study can still be interesting in illustrating how potential resources can be developed into creative products, or more exactly, into experiences.

The interstitial spaces of co-creation

The information age marks a major change in the dynamics and paradigms of societies across the globe (Castells, 1996). People are becoming more informed, more demanding and also more participative. The developed countries in the 21st century are characterised by a 'network society' (Castells, 1996). Information flows and participation allow people to construct their identities in different ways, oscillating between the net (and networked communities) and the self (Castells, 1997). In a society marked by a massive amount of available information, participation is developing in a horizontal rather than in a vertical direction. Communication is less hierarchical and increasingly bi- or multi-lateral, and products are the subject of co-creation rather than unilateral production (Rowley et al. 2007). In a postmodern age tourism is also characterised by the de-differentiation between leisure and work and between tourism and everyday life. The boundaries between producers and consumers, between supply and demand have also become much more vague than in the previous Fordist era.

This (con)fusion between production and consumption is one of the central features of creative tourism, since tourists also play the role of producers of the product they consume, becoming then co-creators together with providers, or simply 'prosumers' (Richards and Wilson, 2007). The increasing participation and involvement of visitors might occur to different degrees, from attending a festival to creating artefacts that will become her/his souvenirs (Pine and Gilmore, 1999; Richards and Wilson, 2006; Wurzburger et al., 2010). The need for creation and participation is also a feature of modern western society, and tourists also become more demanding. As previous studies have indicated (Pappalepore et al. 2010; Richards and Wilson, 2007, 2008), touristic products can no longer sustain patterns or respond to old paradigms. The co-created tourism product should evolve in order to respond to the new needs of the consumer and should be reframed in terms of change-based paradigms. Spaces for creative tourism experiences, both in urban and rural locations can benefit from these structural creative dynamics. However, researchers have been trying to address the current lack of knowledge in the field, in order to fully understand to what extent these experiences are subject to homogenisation and commodification or whether they can add new value and contribute to the co-creation of 'new lived spaces' (Richards, 2011: 1244).

One of the major issues in the development of new creative spaces for tourism is the relationship between the quest for authenticity (MacCannell, 1973) and the operation of the co-creation process (Richards, 2011). In common with most cultural tourists, the creative tourist seeks *authenticity* – a polysemic and polemic word, which is difficult to define (Cohen, 1988; Hughes, 1995; MacCannell, 1973; Wang, 1999), but which is frequently used in marketing tourist destinations (e.g. 'Autentica Cuba', 'Le Mali, une Afrique authentique', 'Afrique et Guyane authentique', 'Autentica Argentina', 'The Authentic Belgian Ardennes!', 'Le Pays Basque authentique'). The visitor wishes to know about, to learn from and to participate in the 'authentic' daily life of a community. Learning a skill or living an experience increases cultural capital, improves creativity and can lead to self-enrichment and self-valorisation (Richards and Wilson, 2007). To some extent, creative tourism is about living in and experiencing cultures different from the home culture of the visitor.

The search for authenticity and difference makes it essential that places differentiate themselves (Turok, 2009). In seeking to differentiate themselves, however, many adopt similar strategies, which in the medium to long term may eventually result in a certain degree of uniformity (Edensor, 2001; Richards, 2011; Richards and Wilson, 2006). In the case of creative tourism it can be argued that the grounding of creativity in individual experience reduces the risk of 'serial reproduction' and adds to the sense of authenticity. Creative

tourism experiences arguably offer a 'conceptual authenticity (that) is arguably negotiated in situ by the host and the tourist, each playing a role as the originator of the experience' (Richards, 2011: 1245). The co-created experience becomes personalised and unique. Because it is based on involvement and the successive reinvention of *authentic* and *unique* experiences, a co-created experience is strongly related to identity (Castells, 1997).

Identity relies on distinctiveness, in what makes each one unique within a group. However, to be a part of a group, some characteristics must be shared (Tajfel and Turner, 1986). Therefore, tourists look for what is different from their usual daily lives and cultures, while seeking to appropriate local *savoir-faire* and become a part of this 'other' culture, or simply part of the community. It is also in this framework that the boundaries between tourism and everyday life are becoming blurred (Maitland, 2010). In the act of experiencing cultures, social bonds are extremely important. The need for belonging draws human beings into groups. From a supply point of view, this need could explain why the visitor is seeking integration into a community, namely through learning, participation and interaction (which also form the basis of different forms of tourism, such as solidarity tourism, volunteer tourism or creative tourism). These activities generate social recognition within groups, firstly, in the visited community; and secondly, within the home community of the visitors, with family, friends and colleagues. This feeling of belonging is an important aspect of the tourist experience and becoming part of the group stimulates social learning and engagement in social interaction.

These social and collective aspects of tourism also reflect the fact that consumer choices are often more emotional than rational or logical (Swarbrooke and Horner, 1999). In marketing research this is conceptualised as 'Marketing 3.0' (Kotler et al., 2010). This new paradigm moves beyond the social into the symbolic and the spiritual realms (Donaire, 2008; Kotler et al., 2010), and it is now beginning to be explored in the tourism field. In marketing, these ideas have for some time been linked to the experience economy or experiential marketing. However, we can now see that the Marketing 3.0 paradigm is also having an influence on the framework of creative tourism, particularly in the emphasis on emotional, symbolic and spiritual meanings of experiences.

The experiences in creative tourism are in fact a consequence of the attachment of a certain segment of tourists to the values and principles they support, which in turn form part of a complete 'lifestyle' for groups of people. In fact, similar lifestyles may be common both to tourists (whom are seeking experiences) and experience facilitators (Boswijk et al., 2007; Pine and Gilmore, 1999; Prentice, 2004; Richards, 2011). For the experience facilitators,

their attitudes, choices, principles and values sometimes become more important than economic motivations, so that they can be considered 'lifestyle entrepreneurs' (Altejevic and Doorne, 2000). However, since in creative tourism co-creation, collaboration and participation blur the boundaries between production and consumption, the characteristics of the lifestyle entrepreneur are transferable between the tourist and the experience provider.

The two major dimensions of creative tourism are therefore on the one hand experience and participation; and on the other hand integration and community belonging. This has consequences for both tourists and local providers, particularly in terms of identity construction. Because if the tourists need and use these experiences to reinvent themselves and to become recognised as individuals in a globalised society, it is also important to underline that these experiences (tourism products) can also make a fundamental contribution to the identity and self-esteem of the communities they visit. This can have significant implications for local (sustainable) development (Gibson et al. 2012; Richards and Wilson, 2007).

Resources for co-creating experiences

In order to offer experiences to tourists, communities and local experience providers must not only possess resources, but also identify and develop them as experiences. The first step is then to know what resources are available in a specific place, well-defined in terms of geographical, social and symbolic limits. There are many resources that could form the basis of touristic products. But resources also have to be managed according to tourism policies and strategies. Often tourism development problems begin with a lack of strategy or a well-defined tourism policy, leading to a disorganized offer and inefficient resource management. Nonetheless, in the field of creative tourism, there is the risk that policies and well-structured strategies work may have a negative effect. With clear-cut rules and well defined spaces of action, creativity tends to weaken and creative flows or creative synergies based on cross-fertilisation may be reduced (Evans, 2007). This underlines the need to adopt a flexible approach to creative tourism development.

The scope of existing resources is broad and can have many different characteristics from tangible to intangible; from natural to cultural, passing through the spaces in-between. Resources are linked to heritage and can assume many forms, such as landscapes, buildings, knowledge or skills. Each territory has its own resources and they are often quite diverse. Besides, place distinctiveness often draws upon the uniqueness of certain resources, which can be as different as a forest with a lake or a savannah with waterfalls; stories, masks or ritual ceremonies; knowledge about medicinal plants; dance and

instrument performances; craftworks or a certain use of artefacts, just to give some examples (Daniel, 1996; Richards, 2005). There are also significant additional difficulties involved when dealing with intangible heritage, as creative tourism often does. Intangible resources are connected to people, feelings, emotions, attitudes, *savoir faire*, meanings and symbolic connections and are therefore harder and more complex to work with than tangible resources (Donaire, 2008; Richards and Wilson, 2006, 2007).

It is in relation to these resources that tourists are involved in participatory action. Participation might be at different levels depending on the depth of the engagement of the visitor, from simply attending a ceremony or festival as a member of the audience to being cultural makers themselves (Pine and Gilmore, 1999). In fact, creativity, creative power and creative dynamics are also elements that can be used as resources, for instance, in the promotion of performances or encounters between artists, amongst others (Howkins, 2001; Landry, 2000; Richards and Wilson, 2006).

To become accessible to tourists, creative resources have to be identified and structured in experiences. However, the further we get from tangible products, the harder it becomes to structure a product, to know the market segment(s), to promote an experience or even position it. Since this diversity of resources, products and meanings operates at an emotional and spiritual level, it is harder to understand the dynamics and processes involved. Bearing these difficulties in mind, the analysis of creative tourism development in Siby appears as an interesting case, since it is situated exactly in the area of the 'greater' challenges pointed out by Prentice and Andersen 'namely putting a mediating structure in place and fully operationalizing it' (2007: 106).

Methodology

The methodology of the research presented in this paper is mainly qualitative, based on a case study approach. The development of cultural tourism in Mali, in particular, in the southern part of country, has been the subject of analysis since April 2010, in the context of a project promoted by IBERTUR and the University of Barcelona (Marques, 2010). Secondary data, such as national statistics, internal reports and promotional material (brochures, posters, etc.) were gathered in this first field study. This phase was preceded by a literature review on cultural tourism. The first field work period was also involved in-depth interviews with several key actors in organisations such as the Office Malien du Tourisme et de l'Hôtellerie (OMATHO) and the Ministère de l'Artisanat et du Tourisme of Mali (MAT). On the basis of this initial research, it was decided to take Siby as case study. The second field period was also preceded by a literature review on creative tourism, which constituted

the basis for the conceptual framework of this paper. The second visit to Siby involved the collection of specific data about creative resources, the products, the service providers and their strategies. Semi-structured in-depth interviews were conducted with the service providers and important actors. The research therefore involved the triangulation of a range of different methods, including in-depth interviews, field observation, document analysis (reports, brochures, website, among others) and secondary sources (national and regional data, statistics in particular).

As a new field of study in a country undergoing significant change, an understanding of these dynamics must include the analysis of the resources, strategies, products and limitations of service providers which include, consciously or not, co-creation in their activities. The largely qualitative research approach was appropriate for understanding an emergent and evolving phenomenon in a developing country.

However, it has to be recognised that the research has several limitations. The first is that it only focuses on the service providers' perspective. Therefore, in future work, it would be advisable to look into the visitor's motivations and their impressions of the whole cultural / creative tourism experience. In addition, the existing secondary data are not completely reliable, as they do not cover all visitors and data treatment is sometimes deficient. The interviews, although in-depth, were quite informal. This is directly related to the cultural and social context, and this has influenced the research methodology. At the same time, one great advantage of qualitative over quantitative research methods is their flexibility, which allows better adaptation to the local culture. The lack of a stronger comparison with other initiatives in Mali (especially Timbuktu or even Ségou) is directly related to the security problems that the Northern part of the country experienced in 2010 (instability situation exacerbated at the beginning of 2012).

Creative tourism experiences and the village of Siby itself are experiencing rapid and far-reaching change. Therefore, the results presented here can serve as a milestone in the analysis of creative tourism evolution in Mali.¹

Siby, the case study

Mali is a landlocked West African country extending over 1,241,000 km², having frontiers with seven countries (Algeria, Mauritania, Senegal, Ivory Coast, Burkina Faso, Guinea and Niger). Considered one of the poorest countries in the world, it has 14,517,176 inhabitants

¹ This research however does not take into account the economical, geo-political and social consequences of the changes that the country felt since 2012.

(INSTAT, 2009) and 166,914 visitors in 2009 (MAT/OMATHO, 2010). Tourist arrivals in the country increased between 2006 and 2008. In 2009, the arrival of tourists through Bamako airport decreased substantially due to security issues and the international crisis. In recent years, the country has seen some important development, most noticeably in the capital city, Bamako, which received almost two thirds of total visitors in 2009 (MAT/OMATHO, 2010). Business and congress tourism seem to be the main motivation to travel in Mali (34,9% in 2009). In the statistics produced by the OMATHO, the motivations data are clearly contradictory to the information obtained in the interviews and in some official reports. In fact, according to the OMATHO data, culture together with research represent 3,5% of tourist motivations (MAT/OMATHO, 2010). Cultural motivations are combined with research in the survey, while 'holiday and leisure' (which represents 23,4%) might well also include many visitors with a cultural motivation. There have been no other studies that can throw further light on the specific motivations of tourists.

Natural and cultural resources are plentiful in Mali. The municipality of Siby (26,633 inhabitants, INSTAT, 2009), situated in the rural Koulikoro region, has a striking landscape, between fields of mango and shea trees, granitic mountains and hidden waterfalls. The traditional construction of the village is another important aspect of the cultural landscape. Geographically, the village is not far from the capital (about 50 km). Since 2006, Siby has been connected to the capital city, Bamako by a good paved road. This connection has benefited the village in many ways, particularly in the development of the tourism sector in recent years. According to the 2009-2011 Strategy for Tourism Development in Mali, other than continuing to develop the Mopti region tourism (marked by several UNESCO world heritage sites), it also envisages reinforcing tourist circuits within 1.5 hours of Bamako (MAT/DAA, 2009: 14). This would include the Mandé country where Siby is located.

In Siby, there three important nuclei of cultural activities: the Cooperative of Women Maison du Karité, Siby's Cooperative of Rock-Climbing Monitors and the Centre Bougou Saba. The Maison du Karité, even though its primary scope is not touristic, it works as an attraction. This is a fair-trade cooperative that produces and sells shea based products. The whole manufacturing process is open to view during working hours. There we can see women working in different phases of production, and one can informally ask them about the cooperative and the manufacturing processes. There is also a small shop where they keep a simple record of visits.² This place is like a living museum, in the sense that visitors get in

² The numbers of visitors registered has been increasing at least in the last three years. In 2010 it about 480 visitors, according to the data available.

touch with local people, watch the production process and can buy the finished product, but visitors don't currently participate in any way.

Figure 1: Centre Bougou Saba, Siby



Source: Author photo

Siby has three 'touristic camping sites' (something between a hotel and camping site), which allow the village to attract and accommodate a significant number of visitors (around 160 beds in total). Some of the 'houses' are traditionally-built, following traditional architectural designs, with local materials, well adapted to the climate. In the biggest tourist camping site, the Hôtel Kamadjan, we can find the Coopérative des Moniteurs d'Escalade de Siby (Siby's Cooperative of Rock-Climbing Monitors). The cooperative was promoted by the Karamba Touré's Association to provide training for young people. The initial educational project had the main goal of increasing scientific awareness, contributing to the basic knowledge of the local population (mostly of the young people) and helping them to improve their living conditions (health, water, agriculture, etc.). The project was such a success that it was developed further. With the support of young people, the Association sought to develop projects that would help to keep the younger generation in the countryside.. The question was: what could these young people do in a rural place like Siby?

Figure 2: Kamadjan arch, Siby



Source: Author photo

In 2002 some of these young people started looking around for opportunities. The landscape is marked by numerous granitic mountains and the imposing and mythical Kamadjan arch. After some years of exchanges with experts and training, it is now possible to do rock-climbing, free riding or a botanic trekking visit in this impressive landscape. Besides these outdoor activities, the cooperative (based on the work of ten people) has several local products for sale (dried mango, mango jam, etc.) and works together with local partners in

Figure 3: Maison du Karité, Siby



Source: Author photo

order to offer a complete experience of the Mandé country. Therefore, in parallel with the activities more directly connected to adventure tourism, the Cooperative also offers a trekking experience with the objective of sharing knowledge about medicinal plants. Visitors are encouraged to do a herbarium throughout the walk. Hence the visitor is invited to learn secular knowledge and can take home their own souvenir, an object that is the result of their learning, of their personal experience and is simultaneously an object of memory. Some of these activities can therefore be included in the creative tourism field. However, it is only the Centre Bougou Saba, created in 2006, that is directly related to creativity and arts.

This Centre mainly functions as an artistic residence and it has its own local artistic group, the Mandé Koulou. Moreover, it is also prepared to receive visitors as a touristic camping site. Built in the traditional architectural style, the centre is integrated into the village, investing in and enhancing local culture, particularly dance and music. This institution organises and promotes encounters and performances, and receives artists from Mali, from the neighbouring countries and from Europe (mostly Switzerland, France and Spain).³ It is a platform for training, improvement, workshops and also for artists on tour. In 2009, the Centre inaugurated a project with local and regional schools.

Figure 4: Centre Acte Sept de Bamako, Mali



Source: Author photo

³ The number of visitors of each country depends deeply on the projects of the centre with other institutions. Visitors come in groups of 4 / 5 people, and sometimes 20, more rarely exceeds 30. This framework changes whenever there are locally organized events (meetings of local artists and the organization of itinerant shows)

Because it is a cultural centre with artistic and social goals, the centre strongly depends on external funding. However, it employs three people and allows local artists to live on their artistic skills. Other kinds of creative activities happen quite often at the centre on an informal basis: making instruments for the artistic residence; people coming to learn djembe; projects with the pupils of the local school which involve international visitors; workshops in theatre, dance and music, etc. These activities are the result of a series of circumstances and direct interaction with local providers and local population.

Conclusions

Looking at Siby in particular, and Mali in general, and taking into consideration the changes and evolution in the tourism sector, it is important to underline that even though it is a developing country and so circumstances are quite different from those we know in the Western world today, creative tourism exists and surely has opportunities and resources to develop (UNCTAD, 2010). As we have noted, resource management in this sector is highly imperative and depends deeply on tourism policies and strategies. The lack of strong policies has several negative consequences. If tourism is to contribute to poverty alleviation in developing countries, Swarbrooke argues, 'the problem revolves around the weakness of public sector policy, and short term economic goals' (1999: 207). In Mali, despite the tourism strategy for 2009-2011 (MAT, 2009), the existing policy measures are mostly focussed on the Bamako district and in the 'golden triangle' (Pays Dongon, Timbuktu and Djenné). Many other regions do not have any planning in the tourism sector (Marques, 2010).

Despite the general lack of planning, especially at a local and regional level, Mali has seen a growth in the number of festivals in recent years. The most well-known festivals are the Festival in the Desert (in Essakane / Timbuktu) and the Festival on the Niger (in Ségou).⁴ [footnote 4](#) These events have significant impacts on the community. Even if they are not as big as many of the festivals held in Europe, the number of visitors, the income, and also the demand for resources (such as food or water), are significant in the small communities where they take place. In fact, there are many locals involved as service providers, especially in the cultural events. These are mostly staged with the authorisation and connivance of the elder and the head of the village. Although there is little effective planning, events have to be discussed and approved by the local community leaders. This is a social

⁴ The Festival in the Desert, initially in the Sahara desert, in the Essakane oasis, about 60 km from Timbuktu, has seen its recent sessions in the city of Timbuktu, due to security reasons. The issues with security in the country have significant harmful effects on the events, on the number of visitors and, as a consequence, on the hotels, guides, tourism operators, amongst others. In Ségou, the same problem started to be felt in 2010, although in a smaller scale (I do not have access to data for the following years).

and political practice that also has as an impact on resource management. Although sustainable policies are not always being adopted, at least the community is involved in the process. Economic and traditional values are therefore important. In the Dogon country, water management is the preeminent example: there is a great lack of water that has to be brought from kilometres away, but most visitors are not aware of this and are not educated to respect this valuable resource. In this sense, the social welfare of the community suffers through the influence of visitors and this can affect the relationship between visitor and host in a negative way.

Mali is known worldwide for its music, which is one of the country's most valuable resources, not only in terms of cultural and creative industries, but also in terms of creative tourism. Many people visit the country to listen to the music, but also to learn to play instruments (the djembe and the kora are the most popular). Some visitors even make their own instrument, though it is rarer. Visitors can also learn how to dance and sometimes they can participate in local festivities and ceremonies (depending on the beliefs related to them). In recent years, some of these ceremonies have been altered for tourist consumption. There are now staged cultural events that are presented as local and authentic (Chhabra et al., 2003; Cohen, 1988; Daniel, 1996; MacCannel, 1973; Wang, 1999). At the same time it is hard to find a school of African dance or a similar activity in Mali. Visitors go to Mali, join the population and dance with the host community; or simply learn with a local.

While analysing what is happening in Siby, besides listening to the stories related to the Kamadjan arch and of the sacred serpent mountain nearby,⁵ it is possible to learn about medicinal plants, to see historic places, to watch and listen to the hunters dance or simply to live with the locals, sharing their customs (which is, to the Western visitor, sometimes a great challenge). Other than the festivals, the artistic residence or the botanical trekking path, it is in fact possible to enrich the experience. However, this enrichment is mostly informal and unplanned. Visitors arrive, ask if an activity is possible to do (or sometimes they do not even have to ask), and experiences indeed appear; they just might happen. In Mali, there are some organised experiences, such as fabric traditional dyeing in Ségou: visitors are taught

⁵ One important obstacle in terms of cultural tourism development is related to the fact that Malian people tell the stories from elder to younger, and they are kept in an oral way. In Siby, the most current language is Bambara and most inhabitants do not speak French (the official national language) nor English. The linguistic gaps represent a fundamental barrier for the narrative construction in the tourist imaginary.

dying techniques; they try them out and take the resulting fabric home.⁶ Despite these organised service providers, most experiences are informal and associated with other forms of tourism (such as adventure, nature or discovery). These 'might happen' experiences are quite an integrative part of African culture, and in particular, of Malian culture itself.

It is important to underline that there are some initiatives in creative tourism and they are not limited either to developed countries or to urban spaces. In rural areas in developing countries, creative tourism can be a vital element in social and cultural sustainable development. It creates jobs, the young local population is more attracted to stay, economic development is stimulated and basic living conditions are improved. The Cooperative of Rock Climbing Monitors is a good example of what can be achieved, using local creativity. In developing countries in particular, the framework of sustainable cultural tourism should be enhanced, since, as Swarbrooke argues, 'tourism, by giving natural and cultural resources a value, may also play a role in preserving them and developing them' (1999: 203).

Creative tourism, as a smaller segment of the cultural tourism market, can enhance tourist experiences in the framework of a sustainable resource management. The community is already quite involved and can play a fundamental role in successful experiences. Creative tourism is a privileged form of collective identity construction and intercultural dialogue. At the same time, the enormous potential of this type of tourism also relies in the fact that is based on common values and principles, which tend to involve emotional bonds and spiritual meanings (Richards, 2011). In this sense, the development here is not focusing on mass markets, but rather on small scale businesses, led by lifestyle entrepreneurs. They already exist and they have the possibility of being further developed. In Mali, obviously as in many other places, resources abound. It is evident many other obstacles exist, but with the community involvement and several partnerships, it is possible to boost creative tourism experiences, managing resources, structuring products and creating meaningful experiences.

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⁶ It was not possible to visit and see the organization of the experience in the field, since at the time of this field research, this region was under security measures. The importance of textile as a traditional resource for cultural tourism in western cultures has been analysed by Richards (2005).

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Author details: Lénia Marques is Lecturer in Imagineering at NHTV Breda University of Applied Sciences, The Netherlands and member of the research centres CELTOR and CEMRI.

Email: Marques.L@nhtv.nl

Research Notes.

From Creative Crowds to Creative Tourism:

A search for creative tourism in small and medium sized cities

Teun den Dekker and Marcel Tabbers

When making policy for creative tourism, small and medium sized cities too often take after touristic metropolises such as Berlin and Barcelona. Or they use the development of, for example, the city of Bilbao as great example and look for the development of their own Guggenheim's. This phenomenon was referred to by Murray (2007) as the 'Irritable Bilbao Syndrome' or 'city boosterism at its worst, a poor substitute for doing the hard work and planning required to compete in the new global creative economy'. Physical or product oriented developments of creative tourism can generate great results, however a lot of non metropolitan cities already have a beautiful proposition for the contemporary tourist.

Since publications by Florida (2002) and Landry (2000) the developments in the area of creative class and creative clustering have multiplied in Europe. The creative industry is an important item on the political agenda and a lot of municipal centres and urban areas have invested significantly in this part of the 'knowledge economy' in recent years (Hospers and Pen, 2008). This is mainly because the creative industry makes an important contribution to the attractiveness of the city: for companies, for (new) inhabitants and for visitors (such as tourists). When focussing on this last group, there are still many opportunities in the area of creative tourism development.

Creative tourism in a broader perspective

Creative tourism was defined for the first time by Richards and Raymond (2000) as offering 'visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken'. At first the development of creative tourism was mainly focussed on the creative activity of visitors, while today the creative environment in which the creative experience takes places is more centralized. Binkhorst and Den Dekker (2009) argue that a merely product-oriented approach to the creative activity does the contemporary tourist no justice. They therefore advocated a more people-oriented approach. In this approach, the experience network is centralized and the touristic experience is named with all its active actors and its surroundings. One for example can think of unexpected collaborations within this network, the activation of residents or facilitating a dialogue between the tourists

themselves. Now a broader definition of the concept creative tourism is formed. The ultimate goal is to let the tourist be part of the new surroundings of his or her destination. In other words, the tourist becomes part of the creative core of a destination.

This analysis leads us to the following proposition: the easier a creative environment can be approached and infiltrated, the more attractive this city is for the contemporary tourist. In this case, small and medium sized cities have a competitive advantage over their bigger brothers, which are more attractive because of (creative) touristic products such as leading museums, cool clubbing areas and famous festivals. In the small and medium sized cities, the creative class is easier to pinpoint and easily approachable. The creative class decreases slower and (perhaps the most important advantage) has another relationship with the city. As in bigger cities the creative class is mainly drawn by the possibilities (the presence of breeding places, art galleries and platforms) of the city (much the same as in other cities), the creative class in smaller cities is more connected with the city itself, its history and its social and often familiar structures. Moreover, because they do not have the product range of a bigger city, they try to create experiences themselves. The creative crowd in a smaller city is more connected to its surroundings and wishes to contribute to make something of these surroundings. The approachability of the creative class in small and medium sized cities is a very interesting advantage for policy makers and communities.

The creative tourism development model

There are obviously opportunities for small and medium sized cities in the area of creative tourism. The identifiable creative class that is connected to the city as a contributor to creative tourism offers opportunities for visionaries and policy makers. But creating a creative environment for tourists is not easy. Not only the meaning of the word is abstract, but also the execution has to be 'authentic'. Moreover, the creative class is critically-minded. However, the government can still stimulate such developments. To reach this goal, the creative tourism development model offers three steps:

1) Stimulate a dialogue

The first step of this development model seems the easiest, but needs the most attention. The more time and effort is invested in this step, the more interesting and lasting the results will be. In this first step it is important to map the complete experience network of the tourist (Binkhorst and Den Dekker, 2009) and all actors involved in the city. Figure 1 gives an example of an experience network. The network of a creative tourism differs from that of a conventional tourist. The challenge is to stimulate a lasting dialogue between the actors within the creative core themselves and between the actors and the creative tourist in the

centre of the network. The dynamics of this dialogue make up for a larger part of the creative environment.

2) Seeing possibilities

The second step is about seeing possibilities. Which individual dialogues are interesting enough to invest in? Where are the surprising combinations and interesting market potential? This not only asks more in terms of deepening the experience of the creative consumer, but also of the network itself. Developers of creative tourism (for example policy makers or local tourist offices) need to know the business of the creative core and acknowledge new initiatives and trends. The perspective should not be top-down, but from the core itself.

3) Converting chances into cash

The government should play a facilitating role in converting chances into cash. A lot of initiatives come a long way because of intrinsic motivation, but sometimes they need a little push to really succeed. If the network functions well and the government has the appropriate role, the government will know which initiatives to stimulate and where a little adjustment is needed towards its own touristic (policy)goals.

Steps 1 to 3 should be a combination of the extrinsic and intrinsic motivation of the network. Extrinsic motivation by creating conditions and creating means is controllable, but does not facilitate developments which are lasting and complex, such as culture changes in a sector. Intrinsic motivation, appealing to inner values and needs, contributes to more complex developments, but often is difficult to steer and make objective. A good mix of both motivations is the basis for a successful execution of the development model. A successful contemporary approach of creative tourism starts not only with redefining the meaning, but above all with the right approach towards the creative network in which the municipal centre should take its own specific place among smaller and medium sized cities.

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Author details: Teun den Dekker is co-owner of Co-creations, a consultancy firm with offices in Venlo and Barcelona. He also teaches at the Hogeschool Zuyd. In the past he published about co-creative tourism experiences.

Email: teun@co-creations.es

Marcel Tabbers is a creative entrepreneur based in the city of Venlo, who has organised a wide range of creative projects and events.

Barcelona Creative Tourism

Caroline Couret

The *Barcelona Creative Tourism* programme was established by FUSIC (Society and Culture Foundation) in 2005. FUSIC had been fostering civic creativity in Barcelona for thirty years, through the management of participative projects aimed to stimulate social involvement in artistic activities. As the *name* FUSIC suggests, the focus is on the way culture is produced and not just 'consumed' by society - all the projects led by FUSIC include this participative component. In this context, we were rapidly aware of the growing demand from foreign groups eager to perform or have an artistic experience in Barcelona. At the same time, Richards and Raymond's (2000) research on creative tourism confirmed that we were facing a new tourist trend. Although this way of discovering a culture by experiencing it had been followed by a minority of 'romantic and bohemian travellers' for decades or even centuries, it now seems that there are more and more 'conventional tourists' who want to dedicate at least some hours of their stay to take part in a creative and participative activity that gives them the opportunity to know more about a concrete aspect of the local culture, as well as to feel like a local for a while.

Why do creative tourists come to us? On the one hand there is no public organization or private company that could provide creative tourists with personalized information or services such as - in the case of a youth choir for instance - a venue adapted to their artistic needs and their budget. Whereas the public sector used to provide standard information, the commercial sector – generally incoming agencies – doesn't want to invest time and money in a niche that they do not see as a profitable activity.

However, thanks to its 30 years experience of dealing with culture and arts management, FUSIC could offer creative tourists the personalized attention and professional background they need to achieve their projects. They soon saw us as 'their friend from Barcelona' who would help them in resolving their artistic 'problems', with our local knowledge and our rich network of personal contacts.

We formally created the *Barcelona Creative Tourism* platform in 2005 to offer the creative tourists a unique interlocutor, and to enable artistic and creative initiatives in Barcelona to promote themselves abroad. This was a period in which Barcelona - whose tourist boom really started after the Olympics of 1992 - had in two decades reached and even surpassed the tourist volumes of other European capitals, at the risk of losing its friendliness and intimacy. This is why we proposed 're-humanizing' the relationship between visitors and inhabitants, by using creativity, a universal attribute, as the motive for collaboration between travellers and locals. As a new promotion tool for the city, the launch of Barcelona Creative Tourism gained the support of the city council through Barcelona's tourism marketing body.

Our challenge is to promote the artistic and creative community in Barcelona to a broader audience, while maintaining its authenticity. This is why we help art schools, theatres, artists and art residencies in Barcelona to adapt their offers to creative tourists' demands – by designing workshops, offering rehearsal spaces and facilitating artistic collaboration. Most of those offers are available in our website: www.barcelonacreativa.info.

When creative tourists need more than standard information or activities, we propose customized solutions to their specific requests, which may range from event design to technical production, including communication, press relations, translations, etc. This is more generally the case with groups or tour operators who prefer to utilise our local knowledge, professional skills and experience in cultural management, and to focus themselves on the touristic and logistic issues. A tour operator - even when they are specialised in the performing arts - will often commission the organization of a concert instead of utilising their own staff. Such creative outsourcing reduces travel costs and avoids complications with licenses, church schedules or equipment rental.

Communication is also essential to reach cultural audiences in a city like Barcelona, which has a very large selection of cultural events. Creative Tourism Barcelona can offer groups a professional press and communication campaign in different languages – of course including Catalan – and deliver them press clippings and other material they can then use for

fundraising. Those are all on-demand services that make part of the regular activities of our foundation.

Since the creation of the Internet platform, we have seen that there are also more and more generalist tour operators interested in adding 'creative' elements to their products. For this, cooperation between the touristic and cultural sector is essential, and in particular creative tourism providers need to be able to speak the language of both tourism enterprises and cultural organisations. We therefore try to maintain what we could call an 'eco-system' between the artistic and touristic sector.

Our experience of managing *Barcelona Creative Tourism* has indicated that a growing range of travellers are interested in creative activities. The unifying factor among these creative tourists is the importance given to the creative and artistic activity they undertake in the destination. Often they are passionate about a specific form of creativity that they are also eager to explore in new destinations. For this reason we thought that it would be useful to offer these creative tourists a range of different destinations that can offer a variety of creative experiences. We therefore founded the *Creative Tourism Network* (www.creativetourismnetwork.org) in 2010 with partners from Paris and Rome with support from the European Commission through the Culture Programme. The network aims to give more visibility to destinations – be they villages or major cities – that have the potential to welcome creative tourists. This initiative started with the organization of the International Conference on Creative Tourism, held in December 2010 in Barcelona (at the emblematic Gaudi building 'La Pedrera'). This event attracted experts and entrepreneurs from 26 countries, all already involved in or eager to start developing creative tourism. This highlighted the very rapidly growing interest in this sustainable tourist trend, as well as the rich potential for cooperation between the academic and commercial sectors. The active participation that characterized the conference was subsequently translated into an active international network. Our objective is to offer the members the possibility to develop their own initiatives related to creative tourism, while benefiting from the 'capital' accumulated by the network in term of databases, international recognition, etc. In addition to this, the network provides an observatory for the creative tourism sector and helps to formulate best practices, as well as generating synergies within the flows of creative tourism. Our challenge for the future is to continue developing the network alongside the programmes of individual members, whilst maintaining the authenticity of creative tourism and preventing it from becoming a mere marketing gimmick.

Author Details: Caroline Couret, FUSIC, Barcelona. <http://www.fusic.org/cms/index.php>

COLIN's creative tourism experiences: The opportunities for the province of Noord-Brabant, The Netherlands.

Kristel Zegers

Introduction

In this paper the results of COLIN's experiments with creative tourism are discussed. Which opportunities does creative tourism offer Noord-Brabant? COLIN, network organisation for creative businesses in the province of Noord-Brabant, took this subject on board since it provides a different angle to COLIN's research themes: the development of creative industries and creative economy.

Creative industries and creative tourism

The notion that creativity is an important driver for the contemporary economy has become widespread. Especially since the work of Florida (2002) and Landry (2000) policymakers and professionals acknowledge the economic and social value of culture and creativity. The creative industries have been associated with aims like city branding, urban development, employment, participation and integration of citizens, neighbourhood development and social cohesion (see also Matarasso, 1997; Mommaas, 2004; Marlet & Poort, 2005; Bianchini & Parkinson, 1993). In The Netherlands, the development of the creative industries is on the political agenda as being one of the economic pillars that deserve attention and stimulation in order to keep up with global competition (Ministerie EZ & OCW, 2009). Especially in times of recession and expenditure cuts the importance of smart solutions and combinations becomes prominent. Stimulating links between creative sectors and other economic sectors such as health, tourism, and logistics are essential in order to innovate (Waarde van creatie, 2010). The interface between creativity, culture and economics forms the rationale of the 'creative economy' (United Nations, 2008).

The rise of the creative economy provides opportunities for the tourism sector. Tourism suppliers and destinations search for new ways of keeping the tourist satisfied or attracting new tourists. Creativity is needed in order to provide or (co)create authentic tourism experiences. Richards and Wilson (2007) mention that tourists would like to be part of the local community and want to experience the everyday life of others. Creative tourism (see Richards and Raymond, 2000) deals with interaction with the local culture, encounters, taking previously unknown routes, becoming acquainted with the 'real' or 'authentic' culture and traditions of the visiting community. The tourist increasingly becomes a prosumer: producing and consuming their own experience. Following the definitions of Richards and Raymond (2000) and UNESCO (2006), it appears that the content of creative tourism

programmes is highly related to the cultural and creative industries. The creative sector provides opportunities for creative tourism in terms of product development, designing methods, and is at the same time a potential target group.

When developing creative tourism programmes or methods cultural intermediaries can play a role in establishing smart combinations between the tourism and creative sector. In the province Noord-Brabant (south of The Netherlands) COLIN functions as a linking pin between culture and economy. Last year COLIN brought together representatives of the tourism sector and the creative sector. The following sections of this paper introduce and discuss the results of COLIN's experiments.

COLIN

COLIN (Creative Organisations Linked In Networks) was established in September 2006. Being able to work interdisciplinary and linking culture and economy, COLIN operates at the crossroads of education, government and entrepreneurs, and is financed via these three parties. COLIN connects, establishes encounters, boosts processes and makes illogical connections logical. By means of creative methods COLIN aims to inform, inspire and connect creative businesses with one another and with other economic sectors. By doing so, COLIN stimulates the further development of the creative industries and the creative economy in Noord-Brabant. Since COLIN is initiated and facilitated by NHTV Breda University of Applied Sciences its base is education and (practically oriented) research focused on leisure, creative industries and imagineering. Students and professionals work together to fulfil COLIN's aims.

COLIN's research and events developed from the stimulation of cultural and creative entrepreneurship to concepts focussing on the creative economy. The base of COLIN's products is knowledge being developed and spread via network events, education, articles, and in constant dialogue with the creative sector. More than 2000 entrepreneurs are part of COLIN's strong network; over 30 events are organised annually (see www.COLIN.nl).

Noord-Brabant

COLIN operates in the province of Noord-Brabant. This province has 2.4 million inhabitants. The main economic drivers are high-tech, design and logistics although the agricultural sector is in terms of landscape still an important sector. The five biggest cities of Brabant (Breda, Tilburg, 's-Hertogenbosch, Eindhoven and Helmond) and the Province (authority) are united in an alliance called BrabantStad. Their common agenda aims 'to create an excellent environment for economic and social development towards a high quality of life

and, through this, to achieve an innovative and globally competitive region' (Provincie Noord-Brabant, 2010, p.3). BrabantStad is a candidate for the European Capital of Culture (ECoC) in 2018. Leitmotiv is 'the art of living together'. 'It is an expedition to explore the unknown; being able to trust each other, finding smart solutions, defining rules together, using each others knowledge and the wisdom of previous generations in order to move forward' (2018Brabant, 2010, p13).

Opportunities

COLIN believes that creative tourism offers several opportunities for the cultural and creative field of Noord-Brabant, especially in the light of the ECoC bid. Creative tourism can help in creating stories, routes and programmes that link the urban and rural areas. Via creative tourism programmes, inhabitants and visitors of BrabantStad can meet, interact and experience the area. It provides a platform for (among others) creative businesses to show themselves, to collaborate, and to generate business. By creative tourism programmes or using creative tourism methods (cultural) infrastructure can be strengthened: different audiences can be reached, new market opportunities can be explored, and entrepreneurship is stimulated. Cities can use creative tourism as an instrument for branding the area, the city, or the entire province (as long as been build upon the strengths or DNA of that specific place). Most importantly, it shows persons to look differently, to experience the environment in another way. Therefore, it leads to connections: between people, sectors, disciplines and areas.

COLIN: experiments with creative tourism

The above-mentioned opportunities led to a variety of actions and experiments. COLIN started with practically-oriented research into the opportunities creative tourism offers Breda. This research included several experiments, among which the design of two creative tourism routes in an upcoming neighbourhood in Breda during the Graphic Design Festival Breda. It also led to an article in a trend report (see De Wijs and Dings, 2010) and two think tanks. Furthermore, COLIN took creative tourism from the city to the countryside by supervising a research group of eight students who developed an inspiration magazine containing several creative tourism routes through Noord-Brabant on the basis of Brabant icons such as carnival, fairytales, burgundian life and famous Brabant people. To illustrate COLIN's method of working the two creative tourism routes and the think tanks are further explained.

Creative tourism routes

The creative tourism routes attracted 18 participants, among them (cultural and tourism) policy makers, creative professionals, cultural intermediaries, visitors of the graphic design festival, students and lecturers in leisure management. The two routes both took two hours but differed in theme and character. One group of ten participants were asked to explore the neighbourhood from the point of view of a mascot; in this case a potato, which reflects the underground character of the neighbourhood. Participants were asked in advance to pimp a potato and bring their mascot to the tour. The tour started at a cultural exhibition and meeting space where the group was told that they were going to make a photo exhibition of their potato family. They were given a booklet with pictures of certain spots in the neighbourhood that the group could visit. The group was encouraged to make pictures of the potato family at several spaces in the neighbourhood.

The other group, consisting of eight participants, took the bird watching tour which was designed to meet locals. The group was given a birdcage with several pictures of birds in it resembling the street names of the neighbourhood. When guessing the name of the bird and walking to the specific street the group was asked to speak to locals on their way or ring the bell of the given house number. The group was surprised to meet a photographer, an urban design company and a visual artist and hear their stories about living and working in the area Belcrum.

In her thesis COLIN intern Maril Dings (2010) elaborates on the designed tours. Reactions of the participants showed that the alternative ways to discover the neighbourhood appealed to them. 'I think it's a fun and creative idea. You show yourself round and see the environment in a different way.' and 'It was startling. Your creativity was stimulated and you saw spaces you did not know before.' Both groups valued the creativity and interactivity of the concept. The active involvement made the concept work. Participants described the trip as a creative discovery tour in which they detected an unknown area or rediscovered a known area. Interaction within the group, contact with locals, and freedom were key to this. The main suggestion for improvement was to extend the duration of the tours, so presentations or culinary food stops could be part of it as well. Dings (2010) concludes that designing creative tourism routes would be a unique selling point for branding Breda as capital of visual arts and heritage.

Think tanks

Based on the success of the experiments COLIN decided to dive deeper in the topic and to organise a creative think tank. In Breda the discussion was organised in such a way that several ideas were generated how creative tourism in Breda could be stimulated, while in

Tilburg the central question was how to use the body of thought of creative tourism for branding the creative area Veemarktkwartier (VMK). In both sessions participants were selected and invited personally on the basis of their expertise and their open attitude. An interesting note is that 'traditional' tourist information parties, such as the tourism promotion office, had difficulty understanding the notion of creative tourism and decided not to accept the invitation. A mixed group consisting of ho(s)tel managers, lecturers in leisure and tourism, festival organisers, a cultural broker, graphic designers, a landscape architect, a tourism related web designer, an organisation specialised in creative encounters, a museum director and students leisure management were present. Both think tanks attracted 15 – 20 persons who, after a presentation about creative tourism in which several exemplary initiatives were presented, were invited to express their views on the topic via several brainstorming techniques.

The think tanks generated ideas about potential creative tourism methods or programmes. Ideas varied from developing a handbook for a different view on the city (made by locals to become a tourist in your own city or made by tourists and locals to increase interaction between them), to a 'cultural snack bar' in Breda in which a customer orders a 'snack' which guarantees a personal experience, interaction, a meaningful encounter or a story. Snacks can differ in time, price and category: it can be an encounter on a specific location, an assignment like 'take the performance entrance of the theatre', a walk in the forest with a local, a visit at the workspace of a visual artist, etc. The think tank in Tilburg led to the idea of a creative tourism tour in the Veemarktkwartier (VMK). Since the area has a closed look and feel, the aim is to open it up and show the creativity behind the front doors. The tour includes a walking dinner and passes several outdoor and indoor locations of the VMK, starting at the bed and breakfast the area appeared to have. Combined with a course, participants get involved in the activities of a specific spot by either listening to stories of people working there, experiencing the history of the place or being part of a performance.

Participants of both think tanks reacted enthusiastically: 'it was useful; I learned to know several parties!' 'It's interesting to see how ideas come to existence; the mix of people brings energy' and 'it gave me the feeling that with shared creativity you get so much further'.

In both sessions the question popped up what to do with the generated ideas. As one entrepreneur said: 'for me the success of such brainstorms depends on what happens next.' Logically, this also depends on the participants themselves.

What lessons did COLIN learn?

COLIN showed opportunities and inspired stakeholders by organising and facilitating the first steps. It stimulates participants to take the subject further. The difficulty here is getting a feasible business case out of the ideas. Although in Breda one concluded: 'it's all here, we just have to collect and connect the parties and make a programme out of it', this is easier said than done. Partly, this relates to the characteristics of the creative sector: many small sized organisations lacking investment capital. However, they are used to work via networks and collectives. Since the think tank was for several tourism entrepreneurs the first time they met creative businesses, it's logical that networks are still weak and trust should grow. Time will learn whether the generated ideas are good enough to be thought through and turned to practice. Still, someone should take the lead; there is a clear need for ownership. Since the think tank in Tilburg was partly initiated by the manager of the VMK, she organised the next steps in which the idea was strengthened.

Another lesson learned deals with the interpretation of the word 'tourism'. COLIN discovered it lead to misinterpretations. The city of Tilburg does not attract many tourists; therefore the area manager of VMK had difficulty seeing the relevance of the topic creative tourism. This shows a narrow interpretation of the word 'tourism'. While creative tourism is much more about experiencing your environment in a different way, it is not perceived that way. To overcome this confusion with the concept COLIN decided to talk about creative tourism without using the term 'creative tourism'. This worked exceptionally well, but it raises the question whether 'creative tourism' is the best term to describe what is in essence a different way of experiencing your environment leading to transformation.

In conclusion, being a learning company with a base in education as COLIN is, you are a relatively neutral partner that easily generates energy among participants. Looking at the generated ideas and the enthusiasm of the participants, one can conclude that opportunities for Brabant definitely exist, but that it is difficult to turn the ideas into a business case. Stronger networks between the creative and tourism sector are necessary in order to bring the generated ideas one step further. Furthermore, the need for ownership becomes prominent when there are parties that are willing to invest time, energy and money to make the idea a reality. COLIN tries to take its role as a facilitator by spreading the word, connecting partners and generating knowledge in order to give this topic the boost it deserves.

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Author details: Kristel Zegers is lecturer Leisure Management at NHTV Breda University of Applied Sciences and project leader of COLIN, network organisation for creative businesses. **Email:** zegers.k@nhtv.nl / kristel@COLIN.nl