



CREATIVE CULTURAL TOURISM AS A NEW MODEL FOR CULTURAL TOURISM

 **Mukhles Al-
Ababneh¹⁺
Mousa Masadeh²**

^{1,2} Associate Professor, Department of Hotel and Tourism Management, Petra
College of Tourism and Archaeology, Al-Hussein Bin Talal University,
Jordan.

¹ Email: mukhles.ababneh@gmail.com



(+ Corresponding author)

ABSTRACT

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The aim of this study is to identify the move from cultural to creative cultural tourism as new model for meeting tourists' demands for creative experiences. Hence, traditional cultural tourism must reinvent itself as creative tourism for those creative tourists seeking more interactive experiences. This new trend in creative cultural tourism has emerged from the changes in the production of cultural tourist commodities, the skilled tourist activities, and new consumption patterns. Moreover, creative cultural tourism can solve those problems experienced by traditional cultural tourists. A literature review confirmed that a move to creative cultural tourism, or intangible heritage (i.e., linguistic diversity or gastronomy), from tangible cultural attractions (i.e., museums, monuments, and so forth) increases the attractiveness of tourism destinations. In addition, this study explains the transformation from traditional cultural to creative cultural tourism.

Contribution/Originality: This study contributes to the existing literature on creative cultural tourism as a new model for cultural tourism and explains the move from traditional cultural to creative cultural tourism.

1. INTRODUCTION

In recent studies, cultural tourism is considered one of the creative industries, which play an important role in the global economy, and the term “creative tourism” has emerged as a new concept in tourism worldwide. Creative tourism originated in the use of creativity to develop an alternative to traditional cultural tourism (Richards and Wilson, 2006). Richards (2001a) defines creative tourism as a process involving the active participation of tourists, sometimes in such special interests as photography, painting, arts and crafts, or cookery. Cultural tourism is thus transforming into creative cultural tourism in those destinations that cannot compete on the basis of their cultural and heritage resources alone. Creative tourism involves four types of creativity: creative people and processes in tourist activities, creative products as tourist attractions, and creative environments at tourist sites (Florida, 2002).

Postindustrial cities have developed due to growth engines such as creative industries: design and technology enterprises, such as architecture, graphics, and fashion); the production and consumption of cultural tourism products, such as music, fashion, food, and arts; information and communication technologies and the new media, such as the internet (Gospodini, 2007). Thus, tourism has become an important driver for creative industries by developing environmental tourism and repackaging services to create tourist experiences (Lash and Urry, 1994). Similarly, creative industries has a definite role to play in tourism, as a major source of symbolic content; therefore, tourism, along with many other industries such as food production, industrial design, and furniture content (Gibson and Kong, 2005), became part of the symbolic or cultural economy. Redeveloping culture, however, is a complex

process that requires the creation of a cultural environment related to lifestyle, tourism, and consumption (Zukin, 1995). The creative development of tourist products cultural tourism can be seen in the increase of supplies far exceeding demand (Richards, 1996), which is due to the nature of tourism (Pine and Gilmore, 1999). The value of cultural tourism has been undermined in many destinations as a result of the vicious cycle of overdevelopment, lack of investment, and diminishing returns (Russo, 2002). The consequence has seen a move from cultural tourism to creative development and tourism (D'Auria, 2009) to provide innovative and flexible tourist experiences (Alvarez, 2010). Creativity gives destinations added value, because creative has more potential than traditional cultural tourism (Tan *et al.*, 2014). Nevertheless, creative tourism, and how to achieve it by moving away from traditional culture tourism, is not understood; hence, the purpose of this study.

2. LITERATURE REVIEW

2.1. Cultural Tourism

It is difficult to define the concept of culture in the English language, and it is therefore considered one of the most complex terms (Williams, 1976). Early on, culture was described as a distinctive way of life rather than a universal value, with each people (linguistic community, ethnic group, society) having unique lifestyles and customs (Herder, 1774). Much later, Williams (1958) referred to culture as “a whole way of life,” with every society having its own structure, meanings, and purpose, which are reflected in their institutions, arts, and learning, and referred to the creative processes of culture as “the arts and learning.” More recently, cultural theorists have defined it as a plural concept that recognizes the diversity among different cultures: culture now encompasses all local cultures, each regarded as subcultures, enabling people to participate in several cultures (Hannerz, 1990). The term “cultural tourism” has thus emerged from a combination of the two concepts culture and tourism, which, by the end of the twentieth century, many countries considered one of the most desirable developments in tourism.

The concept of cultural tourism suggests transient consumption of aestheticized sites in the search for the authentic, or real (MacCannell, 1973,1976; Urry, 1990,1995). Cultural tourism is based on not only the heritage of a tourist site (past cultural artifacts) but also the people and their contemporary lives in that place (a contemporary way of life), integrating arts and heritage tourism. It is difficult to distinguish between the heritage and arts components of cultural tourism owing to their complex relationship (Richards, 2001b); for instance, heritage can be created by many traditions in the arts, while many activities, such as festivals, theater, opera, and art exhibitions can be hosted in historic streets and buildings or ancient amphitheaters (Zeppel and Hall, 1992).

Cultural tourism has been technically defined as “all movements of persons to specific cultural attractions, such as museums, heritage sites, artistic performances and festivals outside their normal place of residence” (ATLAS, 1991) and conceptually defined as “the movement of persons to cultural manifestations away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs” (Richards, 1996). Table 1 presents a comprehensive typology of cultural tourism.

In the 1990s, cultural tourism was one of the major future growth areas in Europe (Zeppel and Hall, 1992): 37% of tourist trips around the world were estimated to include cultural elements at an annual growth rate of 15% (WTO, 1993). Culture has continued this rate of growth at many tourist attractions, to which more visits are being made; therefore, cultural tourism appears to be on the increase (Richards, 2001c). In fact, the OECD (2009) reported that cultural tourism accounted for 40% of global tourism, or 360 million tourists, in 2007, who are estimated to spend a third more than other tourists—greatly contributing to the global economy (Richards, 2007).

The British Tourist Authority (BTA; 2002) stated that the distinction between cultural and other tourists is not clear, because the latter also enjoy some cultural elements at tourist destinations, such as attending an exhibition at a museum or gallery, and enjoying a theatrical or musical performance. The BTA estimates that of those who visit museums during a trip to the UK, two-thirds were non-cultural tourists, indicating that cultural tourism is more than culture alone; it is estimated that 75% of visitors to cultural attractions in Europe were non-

cultural tourists (Richards, 2001c). Consequently, many tour operators developed tourist packages that combined a number of cultural activities as well as other entertainments.

Table-1. Typology of cultural tourism.

Typology	Examples
Language	Learning or practice
Religious sites	Spiritual retreats, Pilgrimage sites, Mosques, Temples, Cathedrals
Modern culture	Shopping, Design, Media, Fashion, Technology, Pop music
Performing arts venues	Cultural centers, Concert halls, Theaters
Commerce and industry	Canal trips, Distilleries and Breweries, Mines, Factory visits
Rural environments	Ecomuseums, National parks, Farms, Villages
Gastronomy	Cookery courses, Food and Wine tasting
Special interest activities	Weaving, Photography, Painting
Traditions and indigenous communities	Tribespeople, Ethnic groups, Minority cultures
Special events and festivals	Sporting events, Carnivals, Music festivals
Heritage places	Museums, Historic towns, Monuments, Archaeological sites
Visual arts	Architecture, Photography museums, Sculpture parks, Galleries
Arts and crafts	Sculpture, Painting, Pottery, Textiles

Source: Adapted from Smith (2003).

2.2. Creative Tourism

Creativity has a wide range of interpretations based on its function, and there is no consensus among scholars on one definition (Robinson, 2008). Taylor (1988) reviewed many definitions in the literature, which were then categorized into four groups consistent with the 4 P's of creativity (Rhodes, 1961): Product, Person, Press (i.e., environment), and Process. Originally, creativity was linked to the person, but later, the product became more prominent in creativity research (Amabile, 1996). More recently, the emphasis moved to the environment and social context, resulting in the social interpretations of creativity becoming more apparent in tourism (Frey, 2009; Scott, 2010). The relationship between creativity with tourism is thus not a new phenomenon, having taken different forms over time, which has led to the growing importance of creative tourism (Marques and Borba, 2017). In the social sciences, the "creative turn" developed out of the "cultural turn," due to the broadening interpretation of culture undermining that term's ability to provide a precise definition or distinguish places, economic classes, and social groups. This has led to an integration of tourism and creativity at different levels (Richards and Wilson, 2007), with that between culture and economic enterprise (i.e., tourism) reflecting the creative turn where cultural elements become a mechanism for development and growth (Andersson and Thomsen, 2008). Many cities and regions worldwide have adopted creativity as a strategy for achieving growth, developing individual skills, and promoting innovation (Ray, 1998), due to intense competition among them, commodification, globalization, development of a network economy, and knowledge development (Mommaas, 2009).

Indeed, the creative turn influenced tourism in different ways, developing skills, products, and performance as creativity was integrated into tourist activities. Cloke (2006) stated that creativity was "a kind of performativity in which although the actual process is staged, nevertheless the unfolding event is entirely immanent, and resistant to representational signification"; therefore, tourism can be extended from traditional creative activities to a creative performative role. In essence, creativity has been stimulated by the ways of production and consumption, and tourism has developed into a creative environment that has implemented new practices in response to current challenges. For instance, a creative city policy can enhance cultural assets and contribute to the move away from the traditional model, leading to an increase in visitors and consumption (Kakiuchi, 2016).

2.3. Moving from Cultural to Creative Cultural Tourism

The greater appeal of creative occupations stimulates a move over to creative production. In the UK, the creative industry is characterized by precarious employment but the possibility of fame and fortune (McRobbie, 2007); thus, artists working on a casual or part-time basis must attend events and parties held at creative cultural

venues to build creative networks and increase their career prospects (Currid, 2007). Artists can be seen as pioneers of urban regeneration, since many key consumption trends emphasize the importance of creativity in tourism: increased desire for skilled consumption and self-development, and experience by postmodern consumers; narrative architecture; biography and identity; dissatisfaction with contemporary modes of consumption; blurring boundaries between work and leisure, such as work as play, lifestyle entrepreneurship, and serious leisure; and appeal of creativity as a form of expression (Richards and Wilson, 2006).

As such, new symbols of cultural identification can be created (Collins, 2004), and skilled consumption becomes important in developing distinctive identities through lifestyle enhancements and encouraging the creative use of tourist resources (Richards, 1996; Russo and Aria, 2007). Furthermore, skilled consumption is usually refined by developing hobbies during leisure time (Jelinčić, 2009) and serve as a means of generating economic capital and work doe lifestyle entrepreneurs (Peters *et al.*, 2009). In fact, lifestyle entrepreneurship is one of the main drivers for creative tourism (Richards and Wilson, 2007); therefore, creative skills are used in tourism enterprises such as gastronomic experiences, photography or painting holidays, and holistic or spiritual retreats (Smith and Puczko, 2008).

Moreover, creativity is appealing as a policy for stimulating social, cultural, and economic outcomes, as well as further creative activity following the advantages gained from knowledge spillover and networking (Campbell, 2011). Strategies within the creative industries—many definitions of which include tourism (Bonink and Hitters, 2001; Bagwell, 2008; Evans, 2009)—therefore promote the development of creative production (Department of Culture Media and Sport (DCMS), 1998). Likewise, creative city strategies can guide or fostered creativity (Lange *et al.*, 2008), involve citizens (Sepe, 2010), and become “creative for the world”—address global issues (Landry, 2006). Despite the development of creative tourism, the intangible heritage within traditional culture can survived (Tan *et al.*, 2013), because it is culture—referring to beliefs, behaviors, traditions, symbolic values, creative skills, and artistic traditions—that drives creativity (Montalto *et al.*, 2019).

In everyday life, creativity plays an important role in the rise of popular culture (Fiske, 1989), particularly through social networking, the internet, and new media more recently (Burgess *et al.*, 2006). Although tourism has adopted creativity, the deep-rooted view that it is a special activity or time, removed from everyday life, has proved a challenge to recent research on cultural and creative tourism. (Edensor, 2007). Tourism does indeed permit the features of everyday life to be discarded and offers the opportunity to adopt new roles and explore different identities (MacCannell, 1976); tourism serves as an escape from everyday life (Graburn, 1989).

The role of creative industries in developing tourism and the image of tourist destinations have increased. Analyzing creative activities available at tourist destinations, based on the interests of both special interest and cultural tourists, reveals the link between creativity and tourism (Zeppel and Hall, 1992): the consumption of crafts or creative performances.

Richter (1978) examined social changes within a traditional woodcarvers' group when tourists participated in their craftsmanship, which also transformed the products of local craftworkers (Graburn, 1984; Boynton, 1986). In tourism studies, creativity is no longer seen from the narrow perspective of arts and craft products but from a much broader view of many tourist activities, reviewing creativity as a force for tourism development (e.g., Wurzbürger *et al.*, 2010). Many studies have explored this relationship between tourism and creativity by focusing on either the development of co-creation (Binkhorst and Dekker, 2009), the emergence of different types of creative tourism (Richards and Wilson, 2007), or the distinction of production and consumption (Richards and Wilson, 2006).

Pearce and Butler (1993) were the first to use the concept of creative tourism as a potential form of tourism, following the growing interest in crafts tourism in rural areas and cities during the 1990s (Richards, 1998, 2005). Richards and Raymond (2000) undertook the first analysis of creative tourism and presented this definition: “*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*” (Richards and Raymond,

2000). Another definition was offered by the United Nations Educational, Scientific and Cultural Organization (UNESCO):

“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).

A revised definition of creative tourism was then presented by Raymond (2007), who stated that sustainable tourism expressed the authenticity of a local culture through creative experiences such as hands-on and informal workshops, which allowed visitors to explore their creative potential and skills and come into contact with small groups of local people and their culture. Although these definitions differ, they all share a common element: authentic participatory experiences. Creative tourism’s emphasis on intangible, or living, culture rather than tangible, or static, cultural heritage, means the experiences and activities are related to self-expression and self-realization with the tourists becoming co-creators and co-performers.

Creative tourism depends on creative destinations and the involvement of creative tourists in designing characteristic experiences. Tourist destinations must therefore possess location-based creativity to motivate creative tourists to visit. Every destination has a unique mixture of skills, social capital, knowledge, atmosphere, and physical assets that makes specific ones more appropriate for creative activities, though (Richards and Raymond, 2000); a particular creative tradition can sometimes demonstrate a location’s uniqueness (Morel, 2009). However, creative tourism can provide many opportunities to gain the real sense of a place: purchasing food and drink, joining in the activities, or watching young lovers embracing on a bench, people waiting in a bus queue, chatting on the sidewalk, standing outside an office smoking, or going to work (Landry, 2010). Some scholars discerned the move away from cultural to creative cultural tourism: D’Auria (2009) noted that creative tourism evolved from cultural tourism in the direction of more participatory and authentic experiences; Jelinčić (2009) stated that creative tourist activities emerged as cultural tourism splintered to match tourists’ fragmented postmodern lifestyles; and Fernandez (2010) argues that the models for creative tourism arose from the evolution of the tourism production system. These studies provide confirmation that the relationship between cultural and creative cultural tourism was more than the latter simply being a niche within the former.

The growth in creative tourism was evident in both urban and rural environments, enabling more approaches to creativity. For instance, the Edinburgh Festival Fringe plays an important role in developing this location as a creative destination, which attracts creative tourists with a specific interest in culture (Prentice and Andersen, 2003). Further, many conventional tourist destinations, such as the Algarve in Portugal, have implemented creative tourism strategies (Ferreira and Costa, 2006; Rodrigues, 2008), while the strategies of creative industries include creative tourism.

Thus, only 5% of cultural tourists to Europe viewed their trips as creative tours (ATLAS, 2011), revealing that it is difficult for tourists to identify themselves as creative tourists: a survey conducted by the Association of Tourism and Leisure Education (ATLAS) indicated that less than 30% of tourists to cultural attractions regarded themselves as cultural tourists. It seems that in the future creative cultural tourism could become a niche of cultural tourism.

Although, creative tourism is a significant alternative form of tourism appealing to millions of tourists every year—Barcelona Creative Tourism (2010) reported that almost 14,000 creative tourists visited cultural attractions and spent an estimated \$4 million in 2010—it is still overshadowed by cultural tourism (Font, 2005). Creativity and culture are evidently not only important factors in tourism development but also significant contributors to economic development (Durmaz *et al.*, 2010), and creative and cultural industries should be considered as driving forces for local development and economic growth (Boccella and Salerno, 2016).

3. CONCLUSION

This study contributes to the understanding of creative tourism and importance of the movement from traditional cultural to creative cultural tourism. Creative tourism can be linked to various promotional strategies for creating distinctive tourist destinations, including creative classes, creative cities, and creative industries. The appeal of creativity —atmosphere, content, and activity—for tourists resulted from the growth in creative events and culture (Richards, 2010), which are therefore supported by tourism.

The increasing integration of creativity and tourism shows how tourism is seen as a creative industry and identifies a specific type of creative tourism that involves authentic and participatory experiences in which tourists can develop their creative skills and potential, becoming co-creators with local people and their culture. Creative tourism can be considered a development, an alternative reproduction, of cultural tourism, with initiatives spearheaded by lifestyle entrepreneurs trying to generate economic capital from their creative skills in artistic havens in cities and rural areas. Creative tourism offers new forms of commodification, the object of which moves from the tangible to intangible heritage of everyday cultural tourism (Lengkeek, 1996).

Whereas the contextual and material forms of authenticity are important in the tangible heritage of cultural tourism, conceptual authenticity has become foremost in creative tourism (Ex and Lengkeek, 1996). Arguably, conceptual authenticity is worked out by both host and tourist *in situ*, co-creators of creative tourist experiences. Consequently, the external unique forms of cultural tourism are replaced by more internal, skills-based, participatory models of creative tourism. Creativity plays an important role in tourist experiences by adding to the atmosphere, which attracts the creative classes, who, in turn, help to embed creativity in those experiences as co-creators and consumers alongside the policymakers and landscape; thus, creative practices link production, consumption, and place. This relationship between tourism and creativity can emphasize some important aspects of contemporary tourism.

In recent years, cultural tourism has become a major trend in the development of global tourism: culture has been associated with a new means of generating more jobs and income, encouraging many tourist destinations worldwide to develop their culture and create impressive attractions to distinguish them from their competitors. The supply of cultural attractions has grown faster than the demand for cultural tourism, with the first success of cultural development strategies encouraging more cities and regions to integrate tourism and culture.

The creative turn in cultural tourism has been stimulated by: the development of the symbolic economy, which privileges creativity over material content of cultural products; the use of culture to valorize cities and regions; the creation of new distinctive cultural symbols to represent real cultural capital in a crowded tourist marketplace; and the need for a new means of cultural development for tourist destinations lacking built heritage or iconic architecture. As a result, creativity has proved an attractive option for many cities and regions in developing their cultural places and raising their profile in global tourism. Moreover, for those locations with no tangible heritage (i.e., monuments, museums, and so forth) to develop into cultural attractions, creativity has provided an alternative form of cultural development in their intangible atmosphere (i.e., gastronomy or linguistic diversity), enabling them to compete effectively in cultural tourism.

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