

Lecture Note

Course Title: TRM 3402 Cultural Tourism Management

Credits: 3(3-0-6)

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Program: Tourism Management

Week 4

Unit 3: Creative Tourism and Cultural Tourism

Topic

- Defining creative tourism
- Overview of cultural and creative industries policy
- Differentiating the cultural and creative industries
- Creative city
- UNESCO Creative Cities Network
- Creative city and creative tourism
- Development of creative tourism

Objectives

After the completion of this unit, students should be able to:

- Outline the main difference between cultural and creative tourism.
- Discuss the role of creative industries in urban regeneration and tourism development.
- Discuss what makes a city or tourism destination truly creative.

1. Defining Creative Tourism

“Creativity is a central source of meaning in our lives.... most of the things that are interesting, important, and human are the results of creativity...[and] when we are involved in it, we feel that we are living more fully than during the rest of life.”

(Csikszentmihalyi, 1997)

Creative tourism has been developing partly in response to the increasing emphasis placed on creative industries throughout the world. During the early 2000s, ‘creativity’ became one of the main ‘buzzwords’. While creative tourism term has been derived from the focused trend of creative industries (which highly involve with ‘culture’), there has been a confusion between cultural tourism and creative tourism. Actually, whereas cultural tourism was traditionally seen as a rather passive form of consumption, whereby tourists enjoyed heritage sites or artistic spectacles, creative tourism is about more interactive forms of activity which are closely linked either to a location and its people or to some of the more technologically advanced industries.

‘Creative tourism’ was first defined by Richards and Raymond (2000) as: 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.

2. Overview of Cultural and Creative Industries Policy

In the past, in the western world, cultural industry policy tended to be for the so called ‘high arts and cultures’, and worthwhile among elite group of people. Cultural industry, that we understand as for example visual arts and museum collections in that time were considered ‘low culture’, or mainly for the masses and their entertainment (i.e. popular music, cinema) were generally not subsidized by state or government. This practice and viewpoint were changed during the 1970s and 1980s when public policy started to include media industries in discourses about culture; therefore, popular commercial industries like film, TV and music were also branded as cultural industries. Postmodern theory also influenced policy- making from the

1980s onwards, as did radical social politics of gender, race and class, etc. There was a need that policy embrace broader, more multicultural understandings. In addition, the privatization on many industries and the decline in state subsidy mean that romantic notion of non- commercial approaches to art needed to be readdressed. This leads to a very strong orientation towards ‘audience maximization’. Therefore, Garnham (1990) led a shift in policy thinking in the case of UK which dramatized cultural activities and forced cultural producers to become more consumer- oriented. Cultural industries were used as a tool for economic and social regeneration in Europe in the 1980s and 1990s. Regeneration was described as the positive transformation of a place whether residential, commercial or open space that has previously displayed symptoms of physical, social and/ or economic decline. Several approached were used such as the development of cultural or creative quarters with a concentration of cultural attractions, businesses or activities. Large museums or galleries were built as catalysts for further development. Festivals or mega- events were organized to attract visitors and enhance image. Artists could also work with communities or contribute to local initiatives. By the 2000s, much more emphasis was being placed on creativity and creative industries, especially in cities. Definitions were much broader than the cultural industries, and tended to include concentrations of design, media, entertainment and technology, businesses or ‘creative clusters’, which served as catalysts for further regeneration and investment.

By the 2000s, the term ‘creative industries’ seemed to fit better the new landscape of globalization, experience economy and information technology. Creative clusters and networks have become more elsewhere than the UK such as USA, Australia, New Zealand, Taiwan and Hong Kong. *It could be said that ‘art is no more for art sake’ but art plays other roles in creating jobs or income, attracting investment, enhancing image, helping social cohesion and so on.*

3. Differentiating the Cultural and Creative Industries

The idea of the *creative industries* seeks to describe the *conceptual and practical convergence* of the *creative arts* (individual talent) with *cultural industries* (mass scale), in the context of *new media technologies* (ICTs) within a *new knowledge economy*, for the use of newly *interactive citizen consumers*. (Hartley, 2005).

Hartley suggested that the notion of creative industries has been created out of a combination of the cultural industries and the creative arts, largely as a result of political and technological change. The core of culture is still creativity, but creativity can also be produced, consumed, experienced and enjoyed in many more and different ways. Therefore, creative industries are broader, less focused on traditional, 'artistic' understandings of culture.

Although the definitions of cultural and creative industries have moved closer together in many policy documents, they have some very different characteristics which need to be taken into consideration in policy- making, research, support, and funding. Cultural industries tend to consist of 'core' cultural sectors (e.g. the arts-visual and performing, heritage, museums, festivals and cultural events) which have cultural products as an *output*. Cultural industries are often based on tangible products, such as works of art and museum collections (although performing arts and festivals can be more experiential). These are often consumed passively by the public. Creative industries, on the other hand, tend to have creativity as an active *input*, but the resulting product is not necessarily described as 'cultural'. There may not even be a tangible product, rather a means of accessing information. Creative industries tend to be more based on global production and distribution, whereas cultural industries are more national or local (e.g. museum or art collections, theatre by national dramatists, folk festivals). Cultural sectors tend to have a traditional, educational, intellectual remit and as a result, can seem somewhat didactic (moralistic/ educational). Creative industries, on the other hand, can seem more modern, imaginative, interactive and entertaining. Creative industries are usually high- tech. Creative industries must be focused on their markets and thus consumer- oriented. Cultural industries have often managed to be art or artist- centred, and therefore somewhat visitor- unfriendly because the focus was on the value of the art and its preservation or continuity. However, as today there has been less subsidization (i.e. in terms of financial support) of state or government on the cultural sector, therefore, a more commercial orientation is being forced by policy- makers, so there has been the growing overlaps between the cultural and creative industries. Given this, cultural tourism becomes significant in merging the cultural sector with the creative sector.

The table below shows major difference between the cultural and creative industries.

Cultural industries	Creative industries
State subsidized	Privately funded
Not-for-profit	Commercial
More output- focused	More input- focused
Usually tangible	Often intangible
Product- centred	Information- centred
Passive	Active
Traditional	Modern
Collective	Individual
Intellectual	Imaginative
Didactic	Interactive
Educational	Entertaining
Low-tech	Technologically advanced
National/ local	Global
Art/ artist- centred	Consumer- oriented

4. Creative City

Creative city was elaborated further from the term '*Creative Class*' coined by Richard Florida in '*The Rise of the Creative Class*' in 2002¹. The theory of creative city suggested by Florida built up the theory of Human Capital suggested by Jane Jacob (1984), arguing that human capital in his sense is those people called 'creative class' who did not agglomerated only in one place but rather were attracted to places that were inclusive and innovative; and they were the main driving force in the economic growth for cities. Creative class arisen in a city would invite or attract more creative people to the city. Florida gave an interesting note about people of the creative class that they were not seeking for places like urban malls, tourism and entertainment districts like theme park. Rather they are looking for places like communities or places that have openness to diversity and high- quality experience that validate their identity in creativity. Form this, it can be thoughtful to the case of Lampang where today there are increasingly hidden places emerged where creative and entrepreneurial groups of people are incubated and spending time creating art works and crafting in food and beverage, accommodation and souvenir businesses

¹ Florida, R. (2003). Cities and the Creative Class. City & Community. Retrieved from <https://creativeclass.com/rfcgdb/articles/4%20Cities%20and%20the%20Creative%20Class.pdf>

with designs, both within the town and outside. And they are appearing in public when the town has cultural events and festivals.

The elements that make a creative city are like the elements or the characteristics of a high quality city with best practices in planning. Generally the collective vision of a creative city, or the elements that are attractive to creative people include the following:

- Authentic identity with historic legitimacy
- Attractive infrastructure / architecture (including a mix of new and historic structures)
- Mixed land use
- Affordable housing
- Efficient public transportation
- Good education
- Easily accessible recreational opportunities
- Communities with opportunities for residents to create change and impact future development
- Accessible government leaders and peers
- Friendly to arts, culture, and small business

Trend of creative city development links with the world of post-industrialization. Currently, there are many studies about creative city concept and its implication on city development and policy impact town, and movements in physical, social, cultural and economic dimensions. George Town in Malaysia as the very town earlier starting street arts among the countries close to Thailand is an example that explains this phenomenon. The town as a creative city must possess the qualities such as availability and accessibility of a good physical, socio-economic and cultural environment. Creative city was also explained as a factor for liveable city². A study on this in the case of Kanazawa in Japan defines the meaning of a creative city that it lies in the creation of a dynamic, interconnected developmental environment which can attract talents and allow the cultural creative industries to prosper, thereby

² KharEe, C.O. and Leng, K.S. (2014). Issues and challenges of a liveable and creative city: The case of Penang, Malaysia. *Malaysian Journal of Society and Space*, vol. 10 issue 3, p. 33-43. <http://journalarticle.ukm.my/7463/1/3ok.geografia-julai2014-christina-edam1.pdf>

promoting the formation of a creative city³. The study introduced the seven key factors proposed by Charles Landry used in establishing a creative environment, including:

- (1) Personal qualities;
- (2) Will and leadership;
- (3) Human diversity and access to varied talents;
- (4) Organizational culture;
- (5) Local identity;
- (6) Urban spaces and facilities;
- (7) Networking dynamics⁴.

Based on these factors, the study indicates the procedures and methods to construct a creative city by:

- (1) Construction of the creative environment;
- (2) Establishment of creative milieu;
- (3) Cultivation of the creative talents;
- (4) Development of the creative products;
- (5) Sensibility experience and marketing of the creative products.

These activities place critical values on the mechanism of creative cycle that is inclusive of government, enterprises, craftsmen, citizens and tourists, in order to form a mutual creative construction and experience. The creative city model also places an importance on learning experience in a creative environment, and its contribution in experience economy. In order to turn a city into a creative city, laws on creative city, art and cultural promotion, and charter on craft were formulated to mobilize both tangible and intangible resources of the city. Connecting the international networking on creative city such as the UNESCO Creative Cities was also needed.

³ Hsu, H.L., Chang, Y.L. and Lin, H.H. (2015). Culture is a Good Idea - A Study on the Creative City Development Methods and Construction Features of Kanazawa. *International Journal of Humanities and Management Sciences*, vol. 3, issue 6, p. 386-392.

⁴ Landry, C. (2000). *The Creative City: A toolkit for urban innovators*, London: Earthscan. Cited in Hsu, H.L., Chang, Y.L. and Lin, H.H. (2015). Culture is a Good Idea - A Study on the Creative City Development Methods and Construction Features of Kanazawa. *International Journal of Humanities and Management Sciences*, vol. 3, issue 6, p. 386-392.

5. UNESCO Creative Cities Network (<https://en.unesco.org/creative-cities/home>)

The UNESCO Creative Cities Network (UCCN) was created in 2004 to promote cooperation with and among cities that have identified creativity as a strategic factor for sustainable urban development. The 246 cities which currently make up this network work together towards a common objective: placing creativity and cultural industries at the heart of their development plans at the local level and cooperating actively at the international level.

By joining the Network, cities commit to sharing their best practices and developing partnerships involving the public and private sectors as well as civil society in order to:

- strengthen the creation, production, distribution and dissemination of cultural activities, goods and services;
- develop hubs of creativity and innovation and broaden opportunities for creators and professionals in the cultural sector;
- improve access to and participation in cultural life, in particular for marginalized or vulnerable groups and individuals;
- fully integrate culture and creativity into sustainable development plans

The Network covers seven creative fields: Crafts and Folk Arts, Media Arts, Film, Design, Gastronomy, Literature and Music.

The Creative Cities Network is a privileged partner of UNESCO, not only as a platform for reflection on the role of creativity as a lever for sustainable development but also as a breeding ground of action and innovation, notably for the implementation of the 2030 Agenda for Sustainable Development.

6. Creative City and Creative Tourism

There are advantages of being a creative city. One of them is creative tourism opportunity. Creative tourism is a subset and derived from cultural tourism; in other words, creative tourism is an innovative form of cultural tourism, in which culture is always the focal means of activities. There are some differences between cultural tourism and creative tourism. Whereas cultural tourism can be represented by various cultural sites or cultural attractions for tourists' visitations, creative tourism, however, is not associated with the massive visitation as in the case of cultural tourism. Rather, creative tourism focuses on acquiring authentic and creative

experiences at the destination, mainly due to an active interaction between visitors and residents or local hosts⁵. This can be noted that creative tourism places an importance on continuous process of learning and gradual development of mind, attitude, knowledge and skills of both guest (tourists) and host sides. Another difference is that creative tourism has appeared to take into important account of variety of stakeholders involved to create a creative tourism environment at particular sites, such as public sector, private sector and entrepreneurs, communities and academic community. A city with creative value shown in its local creative products and culture will attract people to experience its creative culture. It can be said that creative tourism is a mean of revitalizing both tangible assets of a city such as old buildings, and intangible assets such as traditional culture, local innovation and local products, yet under the creative atmosphere this will be more successful. Creative tourism induced from creative city environment is a mean that draws tourists to experience the beauty of the city and atmosphere of cultural creativity, and to consume tangible and intangible products. Consumers and city culture interaction form various creative communication spaces; both locals and tourists can recognize and understand historical contexts and cultural heritage features; this contributes to construction of local identity, the city aesthetics, and more social participation, as in the case of Kanazawa⁶.

In conclusion, creativity has therefore been used in a number of ways in tourism, including:

- Developing tourism products and experiences
- Revitalization of existing products
- Valorizing cultural and creative assets
- Providing economic spin-offs for creative development
- Using creative techniques to enhance the tourism experience
- Adding buzz and atmosphere to places.

⁵ Sano, H. (2016). Theoretical consideration on creative tourism. *Journal of Global Tourism Research*, vol. 1, no. 2. Retrieved from http://www.union-services.com/istr/jgtr%20data/1_127.pdf

⁶ Hsu, H.L., Chang, Y.L. and Lin, H.H. (2015). Culture is a Good Idea - A Study on the Creative City Development Methods and Construction Features of Kanazawa. *International Journal of Humanities and Management Sciences*, vol. 3, issue 6, p. 386-392

7. Development of Creative Tourism

Richards and Wilson (2006) identified a number of forms in which creativity can be integrated into urban and tourism development. These are creative spectacles (e.g. festivals and events), creative spaces (e.g. creative quarters) and creative tourism. The latter one (creative tourism) is based on the interaction and reflexivity of the tourist- that is, going beyond spectating. This builds on earlier work by Richards and Raymond, where creative tourism is described as:

“Learning as a skill on holiday that is part of the culture of the country or community being visited. Creative tourists develop their creative potentials, and get closer to local people through informal participation in interactive workshops and learning experiences that draw on the culture of their holiday destinations (Richards and Raymond, 2000).”

UNESCO (2006) stated that creative tourism should include more access to culture or history (but ‘less museums and more squares’), and involves doing something experientially, and an authentic engagement in the real cultural life of the city:

“Creative Tourism 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. They feel like a citizen....while creative tourism must be linked to culture, the particular cultural expressions will be unique to each place”.

Tourism has been an important part of creative revival of cities, since tourists are arguably attracted to the same ‘buzz’ as the creative workers, and attracting tourists helps to support facilities that creative workers sought (Richards, 2013).

From explanation above it can be said that creative tourism is not just as an activity for creative tourists but as a relationship between people (Richards, 2011). In cities, this idea is embodied in experiences that allow one to ‘*meet the locals*’ or ‘*live like a local*’. In this case, creative tourists are more actively involved in the culture of the countries and communities they visit. They develop new abilities and interact with local people and, as a result, creative tourists get closer to the cultures of the countries they visit.

UNESCO added more detail of the definition of creative tourism as “*travel directed towards an engaged and authentic experience, with participative learning*

with 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'. Many different activities might be included in creative tourism- for example, cookery, wine- making, painting, drawing, photographing, wood or stone carving, pottery, sculpture, crafts, flower arranging, drama, music, dance. Some of these activities may be undertaken in specific landscapes—for example, painting or photography require good light, or certain forms of flora or fauna, people or culture. Local people may or may not assist in the process, depending on the nature of the trip. For example, workshops can be run by indigenous people or local artists on cookery, carving, sculpture, pottery or crafts.

However, workshops can also be led by creative practitioners who are not indigenous to the region and may accompany the tourists on a trip from their home country. This is common for painting or photography holidays, for example. Such holidays may be organized in small groups by tour operators who tend to focus on one form of creative activity. It is possible to enjoy both a creative activity and the local landscape and culture.

Learning Activities and Medias

- Students are separated in group and read the material, including small case studies.
- Students share their understanding of creative tourism.
- Students watch some VDOs about creative tourism.
- Students do exercises: answer the following questions:
 - (1) *Outline the main difference between cultural and creative tourism.*
 - (2) *Discuss the role of creative industries in urban regeneration and tourism development.*
 - (3) *What makes a city or tourism destination truly creative in your opinion?*
- *Pair homework:* in pair, students find a research paper about creative tourism in Thailand. Read and summarize for discussion in next class.
- *Individual assignment (10%):* students will be on a trip to Suphanburi Province. They will engage in tourism activities of the community. They are assigned to observe and record during their interaction with local people and the community landscape there. After coming back, the students are required to write an essay on *“Your perspective on cultural*

and creative tourism of Don Yen Community in U Thong Ancient City, Suphanburi Province". Aspects you may write about are for example:

- *What makes the community's creative tourism?*
- *What are creative?*
- *In which way (s) their heritage (historical, natural, cultural, etc.) have been developed into creative tourism?*
- *How do the locals and visitors interact?*
- *Are there any similar or different aspects of the community's creative tourism compared to what you have studied in the class, what are they, and how?*

Other aspects you can also think about. Additional research (i.e. internet research) should be done, with references.