

Unit 3 Creative Tourism and Cultural Tourism

Topic

- Defining creative tourism and where does the concept come from?
- Differentiating the cultural and creative industries
- Characteristics of creative tourism assets
- Who are creative tourists?
- Creative city and UNESCO Creative Cities Network



Objectives

Students should be able to:

- Define the term 'creative tourism', and give outstanding characteristics of creative tourism and creative tourists.
- Explain how the creative industry/ creative culture associates with creative tourism.
- Demonstrate your understanding on the creative tourism by presenting a case by their interest.

Defining Creative Tourism



What is
creative
tourism?

Firstly defined by Crispin Raymond and Greg Richards (2000)

Creative Tourism is 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.

Creative Tourism is considered a new generation of tourism by involving the tourists themselves and the locals in the co-creation of the tourist experiences.

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.

Defining Creative Tourism

What is
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“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”. (UNESCO, 2006)



Where does the concept come from?

During the French Revolution (started in 1789 and ended in the late 1790s)

There were various developments in the appreciation and conservation of cultural heritage. The conservation and restoration movement for archeological sites, churches, and monuments emerged in the western side of the world (such as France, UK, Italy, Germany, Austria). Along with this trend, many European old cities had used cultural industries as a tool for economic and social *regeneration*.

1800s (In Europe)

The conservation movements addressed more on historic sites, historic buildings, historic precincts/quarters, among more other European countries such as Spain, Switzerland, Belgium, the Netherlands, Denmark.



World War I during 1914 - 1918

World War II during 1939 - 1945

The Venice Charter established in 1965 – stimulated more broadly concern and practices of conservation and restoration for historic sites, historic buildings, historic precincts/ quarters at international scale

1970s- 1980s (In Europe)

The public policy started to include media industries as part of the cultural content (in the past, the media sector was actually separated from the cultural sector).

Popular commercial industries such as film, TV, music were then branded as the product of cultural industries (through the content of these commercial industries).



1980s – 1990s

The postmodern period had arisen during the mid to late 20th century, and gained popularity during the 1980s and 1990s. The postmodernism had influenced policy- making, radical social politics of gender, race and class, etc.

The postmodernism could be seen from several movements across philosophy, the arts, architecture, and criticism. There have been many cultural discourses/ content/ narratives having been produced in different fields of studies, to create ideologies, meanings, identities of the field.

The postmodernism philosophy *addresses a need that policy shall embrace broader, more multicultural understandings.*



By the 2000s

Much more emphasis was being placed on creativity and creative industries, especially in cities (started from old/ historic cities).

The cultural discourses of creative industries include not only media commercial industries like before, but also more concentrations on design business, other entertainments and technology (and later digital technology) businesses, and these were developed into different *'creative clusters'*.

Each creative cluster serves as catalysts for further city regeneration, new business investment, creating more jobs, city image and brand enhancement, and social cohesion (social inclusion).

Several approaches 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.



Differentiating the Cultural and Creative Industries

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

Characteristics of Creative Tourism Assets

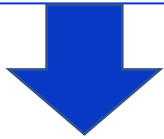
Based on *Creative Tourism Network* (<http://www.creativetourismnetwork.org>), creative tourism assets should have the following characteristics:

- *Adequacy to the new demand of the travelers*, who are eager to live unique experiences.
- *Diversification of the offers without any investment*, just by optimizing existing intangible heritage.
- *Positive effects on the profitability of the cultural infrastructures* (caused by the new demand).
- Quality tourism endowed with a *high added value and purchasing power*.
- *Unseasonality of tourism*, which allows a better distribution of the activities along the year.

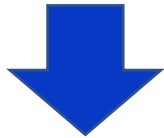
- *Geographical outsourcing* (obtaining key products from alternative, cheaper locations): minor interest from creative tourists in the “tourist hotspots”.
- *Self-confidence of the locals* (motivated by new interest of travelers, resulting in the locals having more interest for their culture and traditions)
- *Community empowerment and professionalization.*
- *Social cohesion* through the co-creation of *meaningful storytelling.*
- Sustainability that relies on *authenticity and creativity as main resource.*
- *Intangible heritage recovery*
- *Governance tool.*

Creative development strategies link with tourism

'Creative atmosphere' makes places attractive, not just for the creative class, but also for others



This leads to creative placemaking



Iconic architecture and events are currently among the most important cultural catalysts used to improve urban identity, increase vibrancy and attract creative people and tourists.

Creative development + creative tourism development often depend on the mix of assets, knowledge and skills, which is the basis of the creative economy.

Creativity has not been applied only to general product design and architecture, but has also been widely applied to tourism facilities, such as 'design hotels', iconic museums, art galleries and wineries

A shift from conventional models of heritage-based cultural tourism to new models of creative tourism that has the center on contemporary creativity, innovation and intangible content. (The OECD (2014:7) + living cultural content/ living culture

Later, OECD (2014:14) defined **Creative Tourism** as *a convergence of tourism and the creative economy that generate “knowledge- based creative activities that link producers, consumers and places by utilizing technology, talent or skill to generate meaningful intangible cultural products, creative content and experiences.*



So, Who are Creative Tourists?

“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).”



Who are creative tourists?



Nowadays, the tourists no longer conform themselves in attending a traditional sightseeing tour, they need to feel involved into the destination's daily life. They don't want to be considered as "tourists", they are travelers, and better said, creative one!



- They want to be “unique”.
- They can be singles, couples, families, or a group of travelers.
- They can plan their trip themselves or contact professional services.
- The nature of their creative activities can be educational (courses, workshops), can refer to the creation (art residency, co-creation with local artists) or the representation (performing concert, acting, exhibiting).

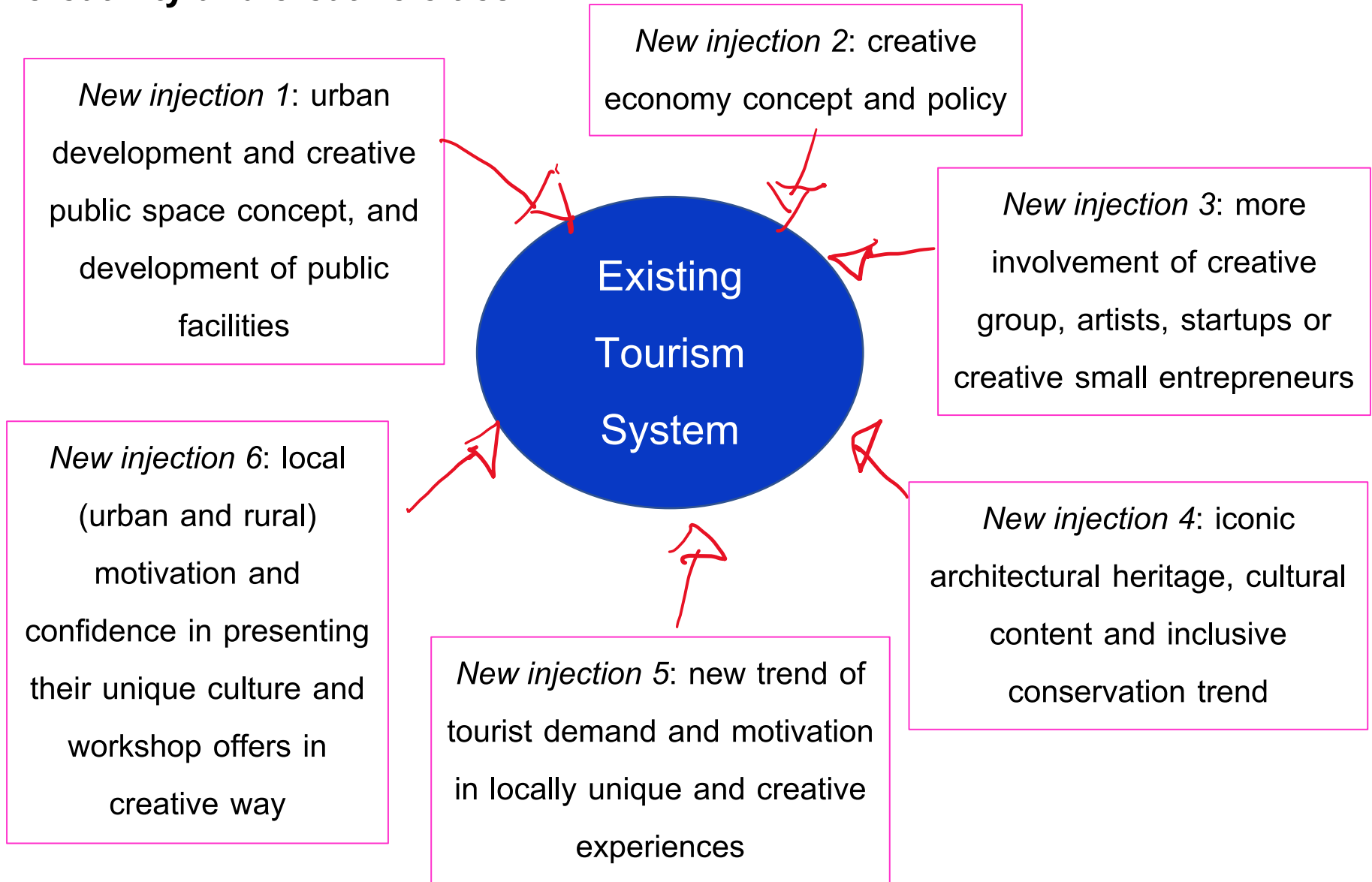
Some examples

- A traveler who participates in a cooking class to meet locals or to share experiences with his/her peers.
- Choirs who travel with the purpose of giving concerts in each place they visit.
- Groups of dancers, sketchers or photography lovers, whose travel purpose is to practice their hobby.
- Families that take part in a mosaic class during their stay, to experience the local traditions.

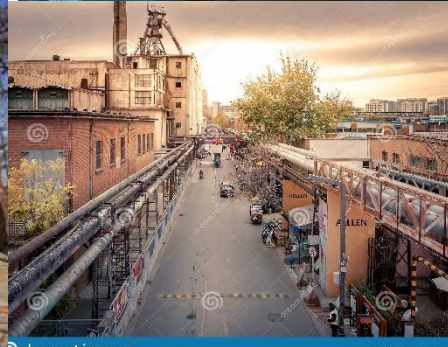
Their expectation and values towards creative tourism experiences

- They share the same values based on ethical principles, authenticity,, know-how, permanent training, experiences and DIY trends.
- They want to experience the local culture by participating actively in artistic and creative activities
- They want to live experiences whereby they can feel “like a local”.
- They spend a substantial part of their budget on the fulfilment of these experiences.
- They combine different types of tourism, during the same trip.
- They are exclusive regarding the way they travel: once they have experienced creative tourism, they no longer want to travel in a conventional way.

Factors as injections to the tourism experiences from the concept of creativity and creative cities



The case of 798 Art Zone in Beijing, China



The authenticity of the site remains; the arts represents China identities; the space is dynamically used because the creative and artist communities are diverse (it is the place for local artists to create and show their art works and opens to public.)

The case of Huashan 1914 Creative Park, Taiwan



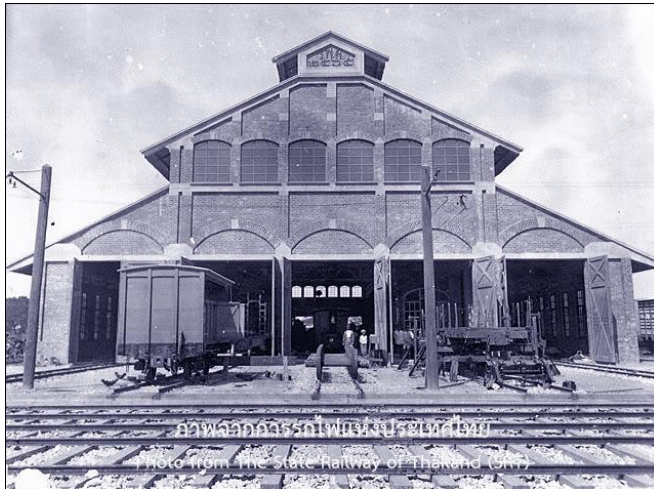
In Bangkok, the sites following this practice include the former river trade ports of Bangkok: **Asiatique The Riverfront** and **Lhong 1919**



But the artistic dynamic is not distinctive and iconic enough, but more as a place for shopping and eating.



Another potential one is **Makkasan Railway Factory**, but future development will be in a more sustainable and creative way (maintaining the natural environment (urban green) and railway industrial objects and structures there, in harmony with urban creative park development)



UNESCO Creative Cities Network

<https://en.unesco.org/creative-cities>

UNESCO Creative Cities Network | Réseau des villes créatives de l'UNESCO

<https://www.youtube.com/watch?v=HhVMYNPWG88>

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.**

Main creative fields: **Crafts and Folk Arts, Media Arts, Film, Design, Gastronomy, Literature and Music.**

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

Organizations in Thailand that are working on creative tourism and creative industries are, for example:

Designated Areas for Sustainable Tourism Administration (Public Organization) or in

**Thai: องค์การบริหารการพัฒนาพื้นที่พิเศษ
เพื่อการท่องเที่ยวอย่างยั่งยืน (องค์การ
มหาชน) (อพท.) which is working on
Creative Tourism of Thailand**

<http://www.dasta.or.th/>

**TCDC, an organization that works
with the missions in driving forward
the creative economy of Thailand**

<https://web.tcdc.or.th/th>

http://www.tcdc.or.th/creative_thailand/?lang=th

Some interesting VDOs

Chiang Mai - City of Creativity and Diversity.

<https://www.youtube.com/watch?v=71dk6Wk7smA>

A Creative City – 5 minute overview | City of Melbourne\

“A city without art is the city without heart.”

https://www.youtube.com/watch?v=hCGMaRh_GG8

PHUKET Creative City of GASTRONOMY by UNESCO

<https://www.youtube.com/watch?v=fyU9X7015wM>

Macao UNESCO Creative City of Gastronomy (3 minutes)

<https://www.youtube.com/watch?v=Zf-0ChGzE2Y>