

From Cultural to Creative Tourism

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Cultural Tourism: What is it?

- First we should try to arrive at a common definition of “culture.”
- There are literally thousands of definitions and understandings of “culture.”
- ‘... the set of attitudes, values, beliefs, and behaviors shared by a group of people, but different for each individual, communicated from one generation to the next.’ Matsumoto 1996
- ‘... a fuzzy set of basic assumptions and values, orientations to life, beliefs, policies, procedures and behavioural conventions that are shared by a group of people, and that influence (but do not determine) each member’s behaviour and his/her interpretations of the ‘meaning’ of other people’s behaviour.’ Spencer-Oatey 2008

What about Cultural Heritage? UNESCO

- **Cultural heritage** is the legacy of physical artefacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations.
- **Tangible heritage** includes buildings and historic places, monuments, artifacts, etc., which are considered worthy of preservation for the future. These include objects significant to the archaeology, architecture, science or technology of a specific culture.
- **Intangible heritage** includes living intangible expressions inherited from our ancestors and passed on to our descendants. It is made up of oral traditions, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe, and traditional craftsmanship knowledge and techniques.

So back to Cultural Tourism....

- There are lots of different definitions but we define cultural tourism as but here is a typical early 1990s one, this one by a study for a destination management organization in Ontario, Canada in 1993:
- 'visits by persons from outside the host community motivated wholly or in part by interest in the historical, artistic, scientific or lifestyle/heritage offerings of a community, region, group or institution'.
- 1990, John Urry, The Tourist Gaze.
- Cultural Tourism as cultural consumption. In Barcelona, you know a lot about that!
- <https://www.youtube.com/watch?v=oFEq-3bMDr0&list=PLPUgrTVB0Qq6YN4qeFRbjP1elaRNw3XWE>

The 'Creative Turn' in Tourism

- To understand the creative turn in tourism, we have to first understand the impact of Joseph Pine and James Gilmore's article "Welcome to the Experience Economy," Harvard Business Review, 1998.
- After the **Agrarian Economy**, the **Industrial Economy**, and the **Service Economy**, they posit that, following Alvin Toffler's Future Shock (1971), that we are now in the **Experience Economy**.
- In this economy, to be competitive, businesses must offer not only their product, but the *memory* of the transaction. The memory, the **experience**, itself becomes the product, and businesses can charge more for that added value.

Experiential Tourism

- How did the theory of the experience economy affect tourism?
Perhaps not as much as other sectors, as people become tourists to *experience* a certain place.
- But it did signal a move away from mass tourism.
- Hallmarks of experiential tourism: more personalized than mass travel, authentic, immersion, connection with personal values, transformational.
- The key word here is **authentic**, and it is a difficult one.
- The idea of **staged authenticity**.

Eliana Giolando, “What’s Experiential Travel and Why Does it Matter?” (blogpost 06/01/2015)

- Redefine relationship to space and place; feeling, not checklist
- Depth of adventure, close to the heartbeat of the place
- By-product of genuine curiosity
- Leaves a fingerprint on us for the rest of our lives
- Experiential travellers “*develop relationships, learn the language, engage in the community, and speak intelligently about the place after they return home. They shop in local markets, drive the back roads, and favor conversations over cameras. They linger, guilt-free, because they have no checklist.*”
- More sustainable, more valuable to guest and resident, promotes cross-cultural understanding

From Experiential to Creative Tourism

Again, there are many ways that the word *creative* is applied to tourism:

- Developing tourism products and experiences
- Revitalisation of existing products
- Valorising 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.

Definitions of Creative Tourists/Tourism

- Greg Richards propose that creative tourists “not only visit places, they also make them, and the point of creative tourism should be to ensure that co-makership happens through an exchange of skills and knowledge with those who are visited” (2011).
- Maitland and Newman: “ [c]lear demarcations between leisure and workplace, leisure and work activities, and leisure and work time are being eroded, and with them the delineation between hosts and visitors, touristic and non-touristic activities. (2009).
- Stylianou-Lambert: Visitors seek to engage “their creative skills to develop new relationships with the everyday life of the destination” (2011).

Some Examples

- https://www.youtube.com/watch?v=yhPk5rWZ_wM
- <https://www.youtube.com/watch?v=tmntIVyzs5M>
- <https://www.youtube.com/watch?v=DTbPVOILPGw>
- <https://www.youtube.com/watch?v=JPALE42X1IU>
- <https://www.youtube.com/watch?v=sHzoJsf>
- <https://www.youtube.com/watch?v=9Y-l3Wujj8c>
- <https://www.youtube.com/watch?v=ncbo14MNvtg&t=24s>

Co-Creation of the Experience

- Most vital to creative tourism are the ideas of:
- Co-creation of place and experience
- Collaborative placemaking
- Co-constitutive places: “Far from being an outside phenomenon, tourism produces the city and, at the same time, the city shapes tourism's possibilities” (Barcelona Tourism Strategy, 2017-2020)
- Authentic engagement with locals/residents
- Promotion of cultural exchange
- Building relationships between visitors and residents
- Building mutually-beneficial social capital
- Transformative experiences that are ONLY available in that place

Sometimes 'experiential' and 'creative' tourism seem the same....

- “When I think about experiential travel, I think about volunteering to take a bunch of local kids in Nigeria on their first scout camp just outside Lagos; I think about going out with friends in Vienna to cut fresh Christmas trees in the country and the stop on the way home at a beautiful wine cellar to eat local delicacies and drink the local wine; I think about the night an American friend and I went to a little French restaurant for dinner in Geneva, Switzerland. Neither of us speaks French, so selecting what to eat was a challenge. The dish we picked, according to my poor French, was goose liver in chocolate sauce. Of course we both thought ‘that can’t be right.’ So we ordered it only to discover that it was indeed goose liver in chocolate sauce – and it was delicious!”

How about this one?

- “Sometimes the simplest moments during your travels can provide the greatest memories and experiences. Such was the case on a recent trip I took down to central [Vietnam](#), where after stopping in a small village for lunch, we found ourselves special guests at a local wedding party. With the encouragement of a few hundred other guests (and a few beers), we were on stage with the bride and groom singing a traditional Vietnamese love song. I’ll be honest: we were not good, but we were all in agreement that it was the most memorable experience of our trip. Experiential travel does not have to cost anything. It’s just about engaging with the local people and truly experiencing their culture from the front line, even if you do end up the laughing stock of the village!”

Experiential/Creative, Zsuzsanna Horváth, 2013

Tourism experience is embedded in the experience economy and many authors have argued that the central challenge facing tourism destination managers and planners is the design of effective tourism experiences (Ritchie and Hudson 2009). Creativity has been employed to transform traditional cultural tourism, shifting from tangible heritage towards more intangible culture and greater involvement with the everyday life of the destination. The emergence of 'creative tourism' reflects the growing integration between *tourism and different placemaking strategies*, including promotion of the creative industries, creative cities and the 'creative class'. Creative tourism is also arguably an escape route from the serial reproduction of mass cultural tourism, offering more flexible and authentic experiences which can be co- created between host and tourist (Richards 2011).

Creative Placemaking

- “Creative Placemaking is generally understood as the **use of arts and culture** by **diverse partners** to strategically **shape** the physical and social character of a **place** in order **to spur** economic development, **promote** enduring social change **and improve** the physical environment.” (National Arts Endowment, 2010)
- **What is creativity?** Rhodes’ (1961) 4 Ps:
 - The creative person
 - The creative process
 - The creative product
 - The creative environment (‘creative press’)

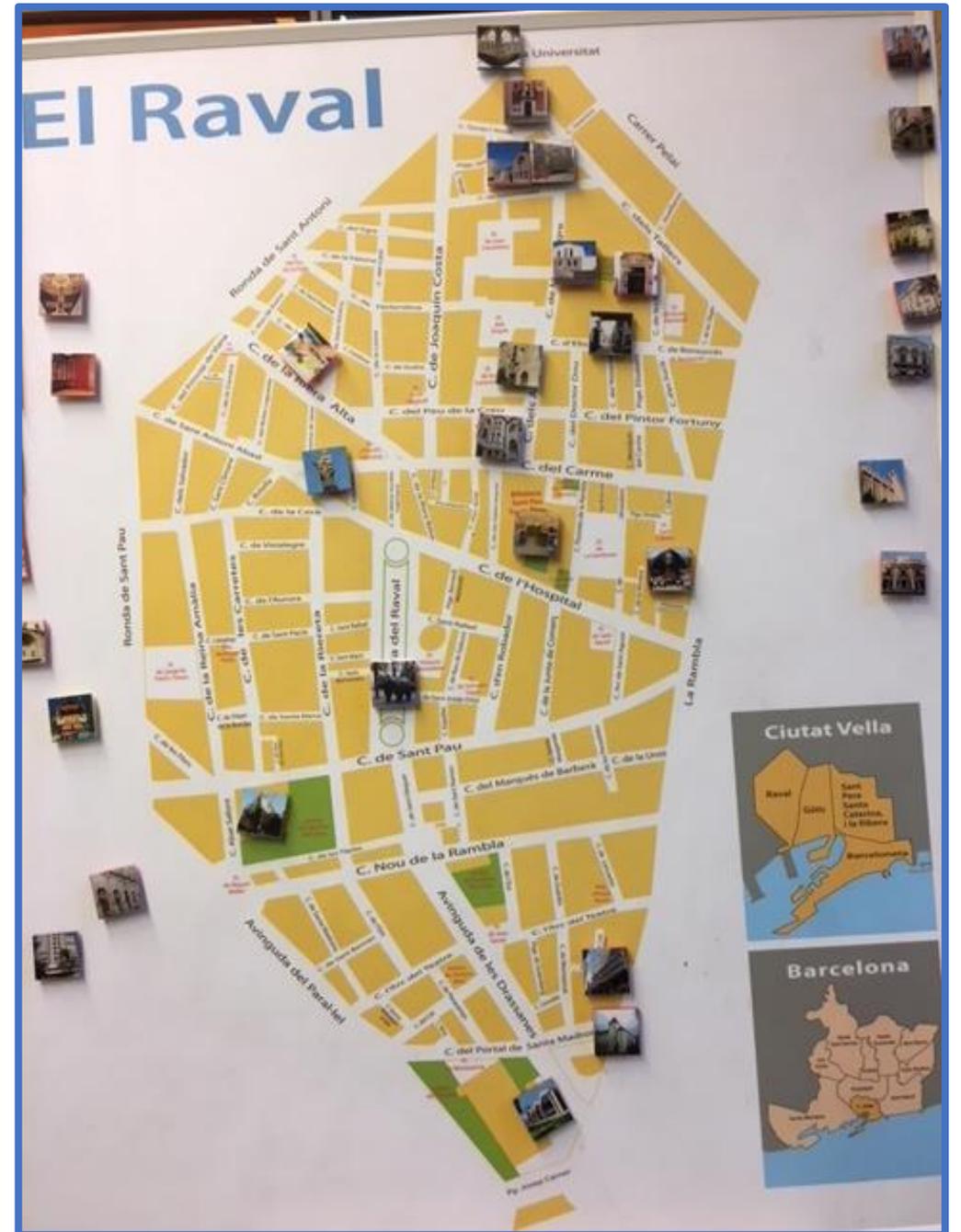
Greg Richards, 2011

Creativity provides activity, content and atmosphere for tourism, and tourism in turn supports creative activities. The growing integration of tourism and creativity is evident in the treatment of tourism as a creative industry. This integration has also led some to identify a specific form of 'creative tourism', which involves the co-creation of participative, 'authentic' experiences that allow people to develop their creative potential and skills through contact with local people and culture. Specific creative tourism initiatives have sprung up in a range of places, including major cities and artistic havens in rural areas. These types of initiatives are often based on the idea of providing an alternative to the serial reproduction that affects much cultural tourism, and they are often spearheaded by 'lifestyle entrepreneurs' trying to generate economic capital from their creative skills. **Activities can only happen in that place.** "Prosumers." Shared social capital.

A bit about my own creative tourism project:

Co-placemaking strategies involving residents, visitors, and workers in El Raval. Can social media be a useful strategy to create shared social capital and social value?

1. Quantitative study.
2. Qualitative study. Deep mapping
3. Artistic interventions. Photography, supervising Master of Tourism and Humanities thesis of Hamza Cheikh.



To help with this project, if you have been to Raval, please go here, now:

- <http://tru.fluidsurveys.com/s/Raval/>