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THE IMPLEMENTATION OF CREATIVE TOURISM CONCEPT IN COMMUNITY-BASED TOURISM

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Abstract:

Tourists nowadays have a tendency to refrain from repeated activities in order to gain new feelings and experiences. Creative tourism activities have provided an opportunity for tourists to learn and experience more about local skills, expertise, traditions, and unique qualities of the places they are visiting especially in community-based tourism (CBT). The objective of this study is to identify the indicators of creative tourism that are related to CBT and analyse how creative tourism can be implemented in CBT. This will be contributing to filling a gap in the knowledge since no reviews with this focus have yet been undertaken. The literature on CBT and creative tourism are studied in order to understand the definitions, concepts, and scope. Besides, the relationship between these terms is identified in order to have a clearer idea about CBT and creative matters. By understanding their relationships, industry practitioners are expected to be aware of tourist needs and get inspiration on how to transform or revive their tourism businesses.

Keywords:

Community-Based Tourism, Creative Tourism, Tourist Experiences

Introduction

Community-based tourism (CBT) was introduced in the 1980s as one alternative form to mass tourism (Goodwin & Sanilli, 2009). It aims to involve local communities in the planning and

implementation of the tourism development (Hall, 1996), maximize the benefits for villagers (Pawson et al., 2017) and bring tourists closer to locals (Butcher, 2010; Johnson, 2010; Blackstock, 2005). According to Kaur et.al (2016), the development of CBT is also a response to criticism of the socially and economically divisive effects of mass tourism. Mass tourism caused negative impacts due to a lack of local creative capacity to profit from tourism business opportunities, insufficient understanding of tourism markets and limited community consciousness of tourism, as well as its impacts. However, many tourists are becoming increasingly bored with the package currently offered in the CBT market. Almost every major city has a bus tour linking all the 'must-see' cultural sites, and the cultural tourists dutifully troop in and out of the bus taking photos of the same or doing the same activities (Richards 2007; 2009). Therefore, the ideas of creative tourism for CBT have been introduced.

According to Richards and Raymond (2000), creative tourism is a tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences, which are characteristics of the holiday destinations where they are taken. Creative tourism is about co-creation, involving not only locals but also tourists in the creation of products (Florida, 2002) allowing for self-realization and self-expression of tourists (Richards, 2011).

The implementation of creative tourism is not a new. However, it not yet fully understood concept and has raised many questions, including 'What are the indicators for creative tourism?' 'Is creative tourism suitable for community-based tourism?' 'How can creative tourism will be implemented in CBT?' To answer this question, the objective of this study are: (1) to identify the indicators for creative tourism that related to CBT (2) to analyze how creative tourism can be implemented in CBT. This contributing to fill a gap in the knowledge since no reviews with this focus have yet been undertaken.

There are four stages of creative tourism development as shown in Table 1. The creative tourism 1.0 was in 2000 during the EUROTEx project for craft development and marketing that first identified as a growing demand for hands-on experiences and learning opportunities among the tourists who came to visit crafts producers (Richards, 2018). In this Creative Tourism 2.0 stage, the focus was on the creation of destination-based networks and community-based tourism, such as Creative Tourism Barcelona and Creative Tourism Austria (Courret, 2012).

The subsequent Creative Tourism 3.0 phase was linked to the recognition of growing links between tourism and the creative industries (OECD, 2014). Creative tourism 4.0 was also increasingly being seen as a means of bringing people together to co-create and to forge new relationships, such as development of Airbnb in their new programme of experiences (Duxbury & Richards, 2019).

Table 1: The Development Phase of Creative Tourism

Stage	Year	Forms	Focus
1.0	2000	Learning activities and workshops	Production-focused
2.0	2005	(a) Destination-based creative experiences	Macro consumption-related perspective
		(b) Community-based tourism	Community-development thinking
3.0	2010	Link to the creative economy	More passive forms of creative consumption
4.0	2015	Relational networks and co-creation of experiences	Micro consumption-related perspective blending into prosumption

Source: Adapted from Richards, 2018, Duxbury and Richards, 2019

In brief, creative tourism is based on both experience and pleasure because of the enjoyment that can come from learning new things as well as from having the chance to share local knowledge with others through the activities (Richards, 2011). It does not require high investment or conservation costs because it can add value or re-image the cultural destination through the activities. Moreover, the co-creation process can improve or develop the local product. These are the reasons why a number of community-based tourism sites around the world are trying to promote creative tourism.

Methodology

The method used in this study was documentary research by secondary sources and was presented by descriptive analysis. The procedures were as follows: first, data was conducted by literature review and electronics information retrieval from the published academic articles and research articles in websites and academic journals of the educational institutions. This is to gain deeper understanding of creative tourism and community-based tourism; definition, framework and practices, and document analysis.

Second, content analysis was used in defining the community-based tourism and creative tourism and properties or characteristics or indicators of the creative tourism and how it can be implemented in CBT. Data analysis was done by scrutinizing the data collected by examining, making association and connection, categorizing, mapping, comparing and conducting any other necessary procedures in order to answer the research questions. Eventually, these findings are interpreted to provide insights to the research questions.

Creative Tourism Indicators

Creative tourism relies on creative resources and deliver creative experiences. There are seven indicators of the creative tourism that related to CBT. It divided into three categories which are tourism resources, tourism activities and community participation (Table 2).

Table 2: Creative Tourism Indicators

Categories	Indicators
Tourism Resources	Cultural elements and attraction (e.g. Richard 2010, Suttipisan 2013)
	Direct learning exchange (e.g. McNulty 2008, Richard 2011, Ngamsirijit 2014)
	Sustainability elements (e.g. McNulty 2008, Suttipisan 2013)
Tourism Activities	Idea for creativity (e.g. Raymond & Richard 2000, Nakorn & Poomsathan 2015)
	Form of experience (e.g. Binkhorst 2006, Richard 2010)
Community Participation	Management (e.g. Wangpaijit 2007, Suttipisan 2013)
	Arrangement and design of activities (e.g. McNulty 2008, Suttipisan 2013)

Based on the creative tourism indicators that related to CBT, it shows that creative tourism concept that implemented in CBT is an integration between this two concept which is a concept of tourism focused in activities and products enhancing in direct experiences between local community and tourist. The local community is vital in this process. Without the involvement and participation of the local community, creative tourism would be difficult, since it emerges in the intermingled spaces of the encounter between tourists and locals.

Some of the important characteristics of creative tourism in CBT are:

- 1) Creative tourism is the appropriate tourism for tourists who would like to learn deeply about the social practices and culture in the community.
- 2) Creative tourism develops the tourists' creativity through their active participation in experiences which are characteristic of their destination.
- 3) Creative tourism gives the tourists the possibility to develop their own creative potential through experience linked to the culture of the places in many fields, such as cookery, painting, photography, crafts, and arts holidays.

Implementation of Creative Tourism in CBT

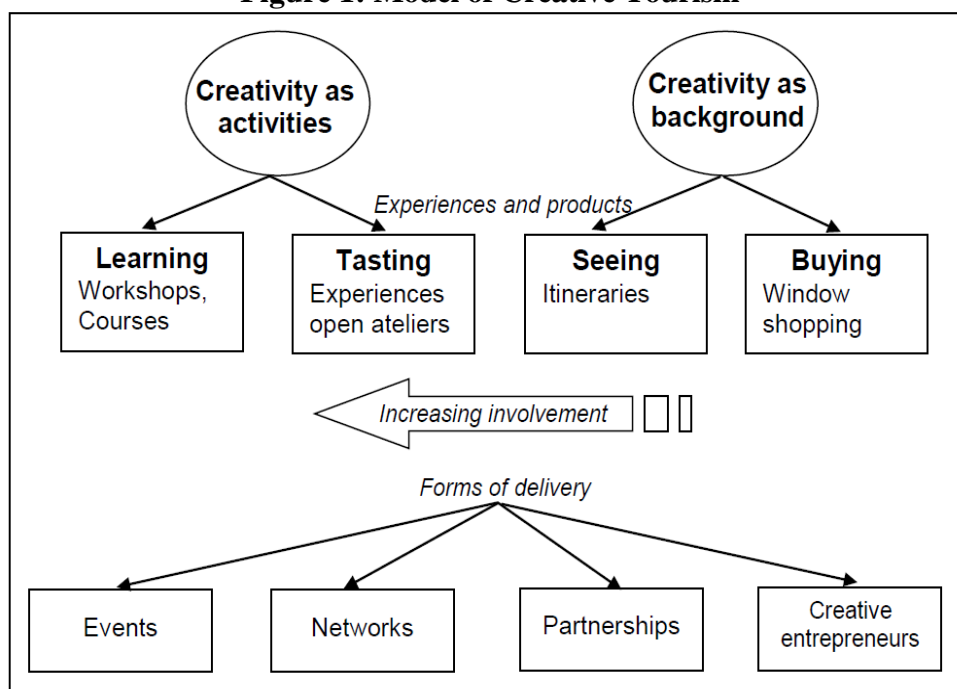
Creativity supports economic growth and creates job opportunities. It connecting creative industries with tourism results in more demand which requires innovation in tourism experiences and new tourism products. This impregnates destinations with originality giving a new image to places. To develop new creative tourism ideas, different sectors have to get involved. Some special technologies may also be required. Policy makers, on the other hand, have to consider different ways to inspire creative content development for tourism experiences. The way to connect this to the destinations and how to support network building and knowledge generation is also their commitment.

There are four important aspects of creative tourism that can be implemented in CBT:

- (1) the daily routine of local community in tourism product;
- (2) sharing the everyday life with tourists;
- (3) direct interaction between local community; and
- (4) tourists and cultural learning.

Creative tourism can be implemented by using the creative tourism model (Figure 1).

Figure 1: Model of Creative Tourism



(Source: Richards, 2011)

In brief, creative tourism is based on both experience and pleasure because of the enjoyment that can come from learning new things as well as from having the chance to share local knowledge with others through the activities. It does not require high investment or conservation costs because it can add value or re-image the cultural destination through the activities. Moreover, the co-creation process can improve or develop the local product.

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 where meaningful experiences are constructed.

It is shown that creative tourism is a promising idea for CBT if certain requirements are fulfilled:

- (1) creative tourism involving local community;
- (2) ability in term of resources;
- (3) locals are ready to share their culture;
- (4) preserving cultural and heritage; and
- (5) direct learning experience between hosts and guests

Conclusion

The concepts of creative tourism in community-based tourism focused in activities and products enhancing in direct experiences between host community and tourist and a bottom-up tourism planning and management approach through community development. To apply the creative tourism concept in CBT is not an easy task since community participation is one of the important factors. Therefore, the understanding of the roles of stakeholders and the concept of creative tourism is very important to make sure that the implementation of creative tourism concept in community-based tourism is a success.

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