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CREATIVE TOURISM



Project BSB-1130
"Tourism, Cultural Heritage and Creativity"

Joint Operational Program
"Black Sea Basin 2014-2020"
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HANDBOOK FOR CREATIVE TOURISM

Project "Tourism, Cultural Heritage and Creativity"
Joint Operational Programme for Cross-Border Cooperation "Black Sea
Basin 2014-2020"

This Handbook is created within the Project "Tourism, Cultural Heritage and Creativity", implemented by the Georgian Arts and Culture Center (GACC) - Tbilisi, Non-profit Association "European Institute of Cultural Tourism" EUREKA"- Dobrich, Foundation for Development of the City of Nikolaev-Ukraine and the National Agency for Preservation of the Cultural Heritage of Georgia, with the support of the Joint Operational Programme for Cross-Border Cooperation "Black Sea Basin 2014-2020", funded by the European Neighborhood Instrument.

The main objective of the project is to contribute to the development of innovative creative tourism and cultural products based on the local cultural heritage and good entrepreneurial practices.

The Handbook is aimed at artists from the field of folk crafts and the wide range of arts, as well as tour operators, targeting tourists who are willing to explore different types of cultural tourism, as well as hotel owners wishing to extend the pre- and post-tourist season.

It aims to introduce the philosophy of creative tourism, the definition of original cultural products and the involvement of tourists in their creation.

And most importantly, this entire process of implementation is in accordance with the environmental protection rules and brings no damage on the natural and cultural heritage on the territory of the local tourist destination.

"Best practices" from around the world have been used to increase the motivation of the participants in this creative process. Those best practices have already achieved excellent results and the tourism science uses them for training purposes as successful models of the profitable tourism industry.

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1. Introduction

In the 90ties of the 20th century, right after the fall of the Berlin Wall, a process of peaceful unification of Europe had begun.

The recent division of the East and West fostered genuine interest among people to visit the "other part" of Europe. Naturally, the emphasis of this exploration impetus was placed on culture, local life, traditions, and crafts. During this period, cultural tourism flourished and contributed to the peaceful acquaintance of Europeans from both sides of the "Iron Wall". Moreover, following this process, some new trends have emerged. One of them stood out with the highest impact during the transition period between the two millennia.

Initially, the profile of cultural tourist was focused on visiting sites of rich cultural and historical heritage, museum artifacts, artworks and was a curious contemplator and a passive observer of local life, culture, and art. Subsequently, a new type of cultural tourist emerged, who did not only want to observe, contemplate and admire the cultural heritage, but also demonstrated an impulsive desire to participate in folk dances and indigenous rituals, try a traditional craft, cook a delicious meal. This trend gave naturally evolved to the most intelligent and intellectual type of cultural tourism, namely, the "creative tourism".



Creative tourism takes the cultural tourism to a new level by offering a wide range of activities and a rich diversity of experiences. One of the important aspects of the new type of tourism is that it focuses on the process and the atmosphere rather than the final product. Furthermore, creative tourism encourages the involvement and participation of both tourists and services providers in the process of creative collaboration. Thus, the local community becomes an indispensable part of the process, simply because there is no creative tourism without it.

This Handbook presents the traditional and innovative aspects of modern tourism, reveals and analyzes the different components of the evolution of creative tourism, highlights challenges and opportunities in the European community, by describing the methodology of developing the elements and popularizing the forms of creative tourism. There are two methods of product development - either by adding intangible elements to current cultural products, or by developing new products with a focus on creativity and local values. This Handbook introduces the latest trend of creative tourism destinations to develop joint collaborative products by connecting in a common network. It is a win-win situation for everyone, since this type of collaboration increases opportunities both for those offering tourist services and products, as well as for tourists who visit the destination.

2. New trends in the tourism development

Because of the important role that tourism plays in creating new opportunities for local and regional development, it has been included in the permanent agenda of international structures and organizations (e.g. WB, UNDP, EU, etc.). At the same time, specific organizations like (World Tourism Organization (UNWTO), UNESCO, etc.) encourage and support new and innovative forms of tourism. A great example is the commitment of UNWTO to develop and coordinate various public policies and practices on an equal footing (see *International Congress on World Civilizations and Creative Tourism*, 2016 in Sofia or *2nd International Congress on World Civilizations and Historic Routes*, 2018 in Sofia).



It is remarkable that in 2004 UNESCO launched the initiative “UNESCO Creative Cities Network” (UCCN¹), where 180 cities from 72 countries participate. It aims to foster cooperation amongst cities that have identified creativity as a strategic factor for their sustainable development. The cities involved in this network are working together to achieve their common goal: to lay the foundation for their local development plans, creative inception and all creative avenues and industries, as well as active cooperation at international level.

In the beginning in 2015 the tourism was recognized as a key factor in achieving the Sustainable Development Goals described in the 2030 Agenda by the UN. Since then the organizations, partner institutions and the UN system as a whole have established and adapted structures and platforms for communication/exchange of experiences and good practices between governments, the private sector, the UN system, funding structures, local communities, academic community and civil society. As sustainable is defined this type of tourism that takes into full account the economic, social and environmental impact - both current and



¹ More details <https://en.unesco.org/creative-cities/home>

future as well as the type of tourism that responds to the needs of visitors, industry, the environment and host local communities².

At European Union level, sustainable tourism is addressed in several aspects: public policies in the form of Communiqué issued by the European Commission and concrete actions aimed at developing the tourism industry or from research and knowledge networks to thematic measures aimed at tourism.



3. The creative tourism - the new type of tourism

Gone are the days when the tourists were only interested in a room and food for their holiday. Society is evolving, and people's specific needs and priorities are changing accordingly. Modern tourists do not want to just consume traditional tourist products, but they aspire for much more. They strive to satisfy their desire for personal development, master their skills, learn a dance, a new song, find an interesting and unusual hobby.



Greg Richards is one of the creators of the idea of creative tourism. In his observations he discovered that this pursuit of creativity manifests itself parallel to the increasingly limited time when we can find an opportunity to express ourselves³.

² World Tourism Organization (n.d.), Sustainable Tourism for Development (online), available at: <http://sdt.unwto.org/content/about-us-5>

³ Tourism development trajectories- From culture to creativity?, Greg Richards, The Handbook of Cultural Tourism, Routledge, pp. 297-303. See at https://www.academia.edu/3685931/Tourism_development_trajectories-From_culture_to_creativity

The growing importance of experiences and the increasing popularity of spiritual culture in tourism, bring forward both opportunities and challenges for cultural tourism.

4. Characteristics of creative tourism

According to some authors, creative tourism is a niche form or extension of cultural tourism, while others consider it the most natural form of sustainable tourism development⁴. At the same time, further experts believe that it is a new form of tourism in which natural, cultural and personal values are not exploited and manipulated, but instead utilized and enriched⁵. However, the general view is to accept the transformation of cultural tourism into creative. Thus, it is important to understand why and how, based on several common definitions.

Greg Richards and Crispin Raymond outlined the first definition of creative tourism in 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”. The definition given by UNESCO in 2006⁶ is even more general: “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.”

Accordingly, the two definitions refer to the greater involvement of tourists in the creation of the tourist product, their equal participation along with local people in their experiences, aimed at exploring the places and traditions of the tourist destination. In other words, the tourist wants to add an additional “flavor” to his/her vacation days: to experiment, to “taste” the local culture, to emerge in the local culture and lifestyle, to participate in local cultural event along with the local people. This is the new trend in the demand for tourism services called “Prosumption” - the process by which the

⁴ Creative Tourism: New Opportunities for Worldwide Destinations? Greg Richards, Presentation at the World Travel Market Conference on “Creative Tourism: All that you need to know about this growing sector”, 2015

⁵Facing the Challenge? Creative Tourism in Croatia, Daniela Angelina Jelinčić and Ana Žuvela. See here

https://www.academia.edu/36883677/Facing_the_Challenge_Creative_Tourism_in_Croatia

⁶

consumer becomes a “co-producer” of the product he/she is testing. This new trend attracts more and more tourists.

Creative tourism is becoming increasingly important and widespread not only because tourists are looking for something different, but also because of the desire of operators to distinguish themselves and to differentiate their offerings. This ensures the future of cultural tourism and tourism in general, in a new, original formula that embodies the creative beginning.

This also determines the **main advantage of creative tourism** over any other existing and practiced worldwide form of tourism, as the experiences offered to tourists are unique, they cannot be copied and thus become exclusive and gain a competitive edge over the competition⁷. Of course, there have been attempts to copy them, some even successful (see Beijing Shijingshan Amusement Park, which runs its own version of Disney attractions - Snow White, Cinderella, Dumbo), but these are just exceptions. Creative tourism opens new markets, can develop and implement “blue ocean” strategies, where competition simply loses relevance and attention⁸ is focused exclusively on tourists.

The **importance of experiences as part of the tourism product** and the diversity of cultural and spiritual resources are also growing. Tourism is becoming increasingly dependent on intangible components, such as the imagination or the authentic atmosphere. The media is gaining importance in the dissemination and formation of such image. Narratives also become important, creating “stories” about people and places, making certain destinations attractive.

The fact that **spiritual culture is gaining popularity among tourists** means that the type of cultural content is changing. In the past, cultural tourism was dominated by high end

⁷ Vezi ghidul vacanțelor experimentale al platformei Lonely Planet
<https://www.lonelyplanet.com/thorntree/forums/experimental-travel>

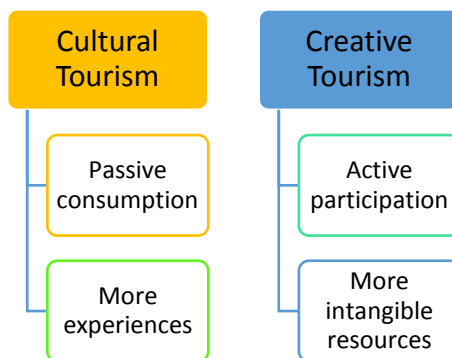
⁸ Blue Ocean Strategy, Expanded Edition: How to Create Uncontested Market Space and Make the Competition Irrelevant, Chan Kim, Renée A. Mauborgne, 2015 Вж. на <https://books.google.ro/books?id=z6-RBQAAQBAJ&printsec=frontcover&dq=blue+ocean+strategy&hl=ro&sa=X&ved=0ahUKEwibtbKM-ZXkAhVLkMMKHdv0CUcQ6AEIKDAA#v=onepage&q=blue%20ocean%20strategy&f=false>

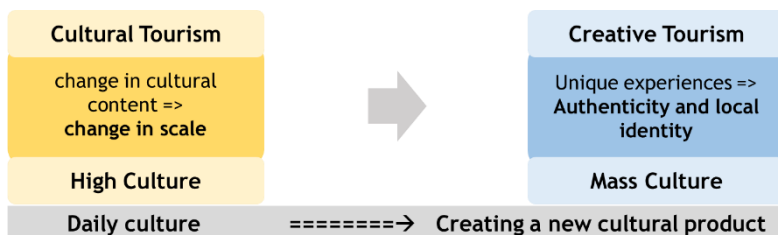
culture - museums, galleries and monuments. The demanding tourist is already trying to avoid as much as possible these mass cultural institutions, and prefers to discover small-scale sites, places that other tourists with culture interests have not yet discovered: the local traditional restaurant, the pub or tavern, where local dishes are served, preferred by the inhabitants of the village, local markets with fresh regional products - these are the types of places where tourists expect to discover the “authentic” culture. High end culture really attracts the mass consumer of cultural tourism, but the culture of authentic everyday life is what the connoisseurs of creative tourism are deliberately searching for.



Another important element in the development of creative tourism are the local events and cultural routes. The **tourist destinations**, and places of interest should provide enough stimulus for tourists for exploration and set the scene for creative activities. Destination managers need to attract exclusively creative and highly educated individuals to offer them creative classes. These educators must live in places suitable for the purpose of the course and contribute to the creation of a creative atmosphere.

The changes in cultural tourism industry related to the transformation of the tourism cultural product and tourism in general can be illustrated through the following scheme:





The evolution of creative tourism is supported by the agenda of modern policies and public initiatives. Recognition of the existence of creative tourism in the European area is found in the Green Paper on Cultural and Creative Industries (European Commission, 2010). It looks at creativity applied extensively in many areas, including the creative and cultural industries⁹, and internationally since 2008. The United Nations Conference on Trade and Development (UNCTAD) recognizes the potential for cultural and creative development¹⁰ as potential tools and prospective solutions to a series of social and/or economic problems.

5. Challenges and opportunities for creative tourism

Richards highlights a significant number of potential advantages of creative tourism over the traditional forms of tourism so that any tourist could apply them and any destination manager or tour operator would commit to.

- Creative tourism is based on intangible resources; it can be more sustainable than traditional forms of cultural or cultural-historical tourism;
- It is not dependent on hierarchical structures;
- Usually, the investment in its infrastructure is much lower;
- Creativity is a mobile resource that is also present in all places and at levels of society, providing a fairer participation.

⁹ European Commission (2010) Unlocking the potential of Cultural and Creative industries (Green Paper). European Commission: Brussels. See ec.europa.eu/culture/documents/greenpaper_creative_industries_en.pdf

¹⁰ Creative Economy (UNCTAD, 2008), https://unctad.org/en/docs/ditc20082cer_en.pdf

- Creative tourism encourages interaction between the local people and visiting guests.

Like anything that develops fast, grows rapidly and attracts attention, creative tourism also attracts some criticism. Part of it is simply a reaction to the creative development strategies in general or an ever-increasing criticism to the ideas of “creative class” and “creative city”. But it is also true that the excessive use, even abuse of the term “creativity”, also has different consequences, usually leading to a significant loss of meaning if it is used too often and not on properly, as Daniela Jelincic¹¹ critically shares.

Creative tourism most often leverages local skills, experience and traditions in different areas. A creative tourist, for example, may want to learn something from the following:

- Arts and crafts
- Gastronomy
- Health and wellness
- Language
- Spirituality and esotericism
- Nature
- Sport
- Traditional games and entertainment
- Music and Dance
- Movies and other creative media



¹¹ Facing the Challenge? Creative Tourism in Croatia, Daniela Jelincic



Folk craft course at the Casa Art Hotel in Oreshak

Currently, all these creative products are key areas for tourism growth and are likely to remain so in the future. The main advantage of creative tourism for a specific destination is that it provides it with a new means to differentiate its cultural products from the ones of the competitors.

Another interesting feature of creative tourism, if we look at the above mentioned list of potential products, is the fact that various cultural forms are combined: traditional culture, historical, folk, contemporary and mass.

In this context, there are some relevant questions coming to mind: Who is this type of tourism intended for? Where can it develop? The answers seem to be quite simple:

Creative tourism is for everyone:

- For the tourist, creativity offers a more satisfying opportunity for recreation;
- For the hosts of the tourist - creative tourism can become an important opportunity for local creativity, revealing the skills and talents associated with the destination;
- For SMEs, creativity is important when developing innovative tourism products

- For destinations, creative tourism is a potential tool to be noticed in the growing competition in the market, as well as to create beneficial links between tourists and the local population

In general, creative tourism can be introduced and practiced anywhere. Small and large destinations have developed successful products of creative tourism, says Greg Richards. He was rephrasing Elena Paschinger, whose “Handbook for the Creative Traveler” proves that currently destinations from all over the world have already embraced creative tourism. As an illustration of the wide range of creative tourist destinations, she provides examples, both from crowded cities and from the most isolated rural regions at the end of the world:

- *Mass tourism combined with creative tourism.* Greccotel is the largest hotel chain in Greece, but applies many of the principles of creative tourism in its cultural programmes. Greccotel created the Agreco farm in Crete, where the hotel guests can enjoy the innovative ecological methods of traditional and modern agriculture.
- *Creative tourism in a famous city.* In London, studies conducted by Ilaria Papalepore at Westminster University revealed that many tourists are already looking for alternatives to central crowded landmarks visiting ‘alternative’ and ‘creative’ destinations, such as Hackney and Deptford instead of London.
- *Creative tourism on the outskirts of the world.* Lapland is one of the pioneering destinations in the field of creative tourism with courses on traditional Lapland textiles for tourists. In many respects, rural areas have a greater need to develop creative activities than large cities, which are usually associated with an increasing number of creative people from the intelligence class and the booming creative industries. In the world’s outermost rural regions, tourism is often one of the few sectors through which creative activities can only find a wider audience if they are supported.

In conclusion, in creative tourism, opportunities prevail over challenges. Thus, creative tourism can provide more advantages to destinations wishing to develop new forms of tourism. It is obvious that there are a series of important

advantages over many other, conventional forms of tourism, including cultural tourism:

- Creativity can be both a source of tourist activity and an attractive background for the usual tourist activities;
- Creative tourism can help preserve the authentic atmosphere of a destination;
- It is a renewable resource;
- Creative tourism can become an incentive for the development of craft and small creative enterprises
- It allows locals to take advantage of their own creativity and even control the process of conducting classes with tourists, as well as the experience as an attraction for them.

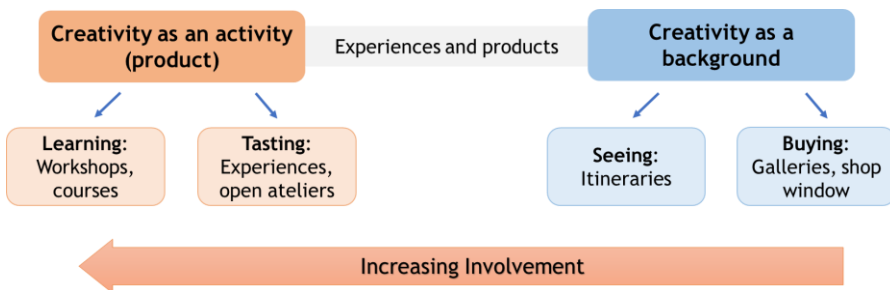
6. Typology and interpretation of creative tourism in the modern context

Over the last decade, many villages have adopted models for the development of creative tourism: in some cases, this is more philosophical, especially when traditional tourism models could be strengthened by the addition of a creative dimension, and in others, special institutions or structures have emerged for the development and marketing of creative tourism.

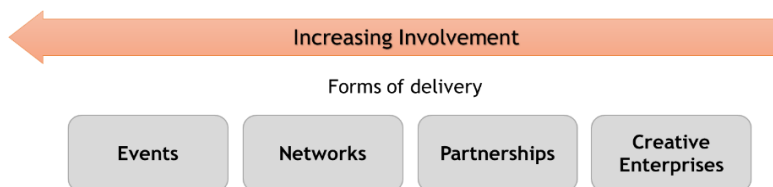


In general, there are two models for the development of creative tourism: the first one is to use creativity as a tourist product or as a background activity. In this approach we have a variety of types and forms of creative tourism in

direct relation and proportion to the level of involvement in the activity. This is what the 2011 Greg Richards model looks like:



When it comes to how **creative experiences are offered**, in the specialized literature we find again a variety of forms, but the most common are holding events, courses, entering into partnerships, participation in creative networks and enterprises. The following scheme determines the position of each of these forms according to the level of involvement and participation of tourists and service providers - local population and tour operators:



7. Best practices of creative tourism from Europe and the world

Below are showcased several models of creative tourism from Europe and the world. We start from those that represent creative activities or tourist products, and then move to the other type - background tourism activities¹²

Creative Tourism Networks

The first Creative Tourism Program was developed in the city of Nelson in New Zealand, as a private initiative of Crispin Raymond, another important pioneer of the industry, alongside Greg Richards. It is called *Creative Tourism New*

Zealand (CTNZ). The platform offers a wide range of experiences, including bone carving, Maori language courses, weaving or gastronomy¹².



Creative Tourism Barcelona ([www. Barcelona.creativa.info](http://www.Barcelona.creativa.info)) takes a different approach as a mediator between artists from Barcelona and tourists from different parts of the world who would like to take part in local creative activities. Their website is visited by fans of creative tourism who gain access and information about upcoming events and the participants in them. The platform on this page gives them the opportunity to contact local artists and sign up for upcoming events. This initiative is implemented by the Catalan cultural foundation FUSIC, which unlike CTNZ develops projects and receives support in the initial stages from public funds, especially for the promotion of Catalan culture and language.

The International Creative Tourism Network¹³

was established by CTB (*Creative Tourism Barcelona*) in 2010 with partners from Paris and Rome, with the support of the European Commission through the Culture programme. It was launched at an international conference in Barcelona in 2010, where a series of works on creative tourism were presented (Richards and Marquez, 2012). This conference was followed by a second one in 2012 in Paris (where the Creative Paris program was launched) and more than 25 tourist organizations and destinations took part in the presentation of its network.



¹² See Creative Tourism New Zealand at www.creativetourism.co.nz

¹³ See www.creativetourismnetwork.or

Creative Tourism Austria ([www. kreativreisen.at/en](http://www.kreativreisen.at/en)) is a tourist network founded in Vienna by Elena and Hermann Pachinger and offers a wide range of cultural and creative experiences. The created products of cultural tourism include creative activities such as drawing lessons, a cooking course in monastery cuisine and the preparation of themed excursions with the participation of tourists. Unlike the initiative in Barcelona, the Austrian project involves a large number of hoteliers in the network in order to enrich their offer.



Creative Paris (*Creative Paris*) is the response from the French capital, which also began to position itself as a creative destination, offering a series of creative experiences in visual and culinary arts and performances, media, fashion and design, science and technology and literature (<http://creativeparis.info/en/>). This is one of the first significant public programmes launched at the second CTN conference organized in Paris in 2012. The Association for the Development of Creativity, Studies and Projects (ADCEP) already offers a number of courses and creative experiences through the www.creativeparis.info portal, which covers more than 400 art centers and more than 1000 courses in areas such as photography, literature, multimedia, digital art, fashion, design, jewelry, culinary art, gastronomy and many others. The website is visited by 10,000 users per month, 30% of which are international. These workshops are open both to amateurs and to the general public as a response to the outstanding interest recently in personal creative expression, greatly stimulated by digital technology. At the same time, the growing demand is in response to the trend towards "shared consumption", such as housing for locals or the exchange of housing for the holiday period.

Creative Iceland (*Creative Iceland*) is a more recent example of a private sector initiative, again acting as a mediator for creative experiences between those who offer creative activities and tourists (creativeeland.is/). The platform also contains a wide range of experiences, presenting Iceland's cultural and historical heritage (elves and "hidden people", folklore and wonders) as well as more contemporary art (graphic design, fashion, culinary arts).

Creative Tourist is a tourist enrollment service organized by Creative Tourist Ltd. It is a communication agency that works on cultural tourism projects. The site claims to be the first dedicated to UK art travel. It presents activities and attractions in Manchester and covers the entire northern region of the country with the best artistic and cultural events and creative destinations.

Among the projects developed in partnership between the public and private sector is **Creative Tourism Santa Fe, New Mexico US**.¹⁴ It is a program that offers a wide range of experiences related to creative tourism, from traditional weaving to landscape painting, ceramics and 3D printing. Santa Fe's reputation as a place of creativity helps attract visitors to engage in artistic activities, which strengthens the city's cultural life and becomes its trademark. The program is partially funded by the City of Santa Fe, although the organized experiences bring a good revenue.

Creative spaces

These initiatives are created as private spaces with opportunities for creative training of visitors from all over the world. An excellent example in this regard is the Italian coffee producer Università del Caffè Illy (Università del Café Illy). It offers courses on original ways of making coffee in 11 different places around the world¹⁵. Almost 22,000 trainees have completed the course since 1999.



Another similar example is given by Valrhona, a chocolate manufacturer that offers courses for connoisseurs and professionals at its chocolate school, l'École du Grand Chocolat, in southern France.

Hotel “Chic and Basic” (*Chic and Basic*) organizes fashion shows in originally designed bedrooms, made by young local designers.

¹⁴ Creative Tourism Santa Fe, see at santafecreativetourism.org

¹⁵ See <http://www.illy.com/wps/wcm/connect/us/illy/the-world-of-coffee/universita-del-caffe/>).

The Equity Point hostels hotel chain¹⁶, located in the artistic districts of Barcelona, implements the “hostelArt” program by exhibiting paintings of young artists in the rooms and halls of its hostels for the joy of its guests - young creative travelers.

Events

Most major cities in Europe in recent years have developed and organized authentic signature local events, a new trademark of the city. It aims to presents the creative potential of the municipality. The creative performances achieve important social, economic and cultural goals, contributing to the positive image of the city. Innovative initiatives require the active participation of both artists and many tourists in the “creation” of events.

A great example to illustrate this trend is the Swedish city of Umeå, European Capital of Culture in 2014, where events took place on an *open-source* basis. Instead of cultural calendar events being developed by employees of the Culture department, the municipality created a blog where local citizens shared their suggestions for the culture calendar. The students determine which opera they would like to see next season of the opera theater and their wishes are fulfilled.

The Festes de Gràcia (*Gracia Festival*) is a local festival in one of Barcelona's artistic districts, which has become a major celebration for the entire city. The key element of the event is the decoration of local restaurants by residents using recycled materials. Each street has its own theme and is an expression of the rich creative imagination in the creation of brand-new artistic spaces. And it's all made from empty plastic bottles of mineral water and milk cartons.



The small island of South Whist in Scotland is one of the sites that has preserved authentic Gaelic culture since the Middle Ages. In 1996 the Gaelic Arts Agency (<http://www.ceolas.co.uk/>) decided to hold a week-long music school Ceolas which became a regular even since then. During these seven

¹⁶ See http://www.equity-point.com/hostelart/index_es.html

days, various events, concerts and sessions are organized with the participation of the guest tourists. The population of the island is 4,000 and the number of guest participants in the Ceolas School varies between 2000 and 3500 and fills all the accommodation. Interesting old crafts and many original souvenirs stimulate sales and support the preservation and development of local culture. The festival fosters local's pride in their old culture and boosts their feeling of unity and cohesion. Despite the isolated location of the island, many of the participants come from abroad. During the holidays period, foreigners emerge in the island everyday life and begin to feel like local Gaels, albeit for a week of the year.

Traditional cultural tourism relies on visiting museums and seeing monuments from the past, which is already perceived as somehow outdated and therefore neglected by tourists. The Ceolas School is a good example of the way cultural and historical heritage is presented with the active participation of tourists in skillfully developed products of creative tourism. Tourists and locals actually become partners in the creation of cultural experiences, thus continuing traditions as a source of inspiration for new artistic and contemporary creative expression.

Cultural Routes

The development of cultural routes is an effective means of encouraging tourists to visit various interesting activities in a given region. A successful example in this regard is the Craft Tour in Alto Migno, Northern Portugal, which includes a visit to craftsmen working in their home workshops. Initially they attracted tourists through a brochure and a website where their original products are presented, then they start selling handicrafts in tourist information centers. The sales were supported by demonstrations of the craftsmen during the peak season. The results of this initiative were positive - a rapid increase in artisanal sales. However, after three years of financing the project, sales were down. Then the Folk Artisans' Cooperative developed a project to create cultural routes in the region, which was approved by the Council of Europe. Hence the idea of creating cultural corridors all over Europe, and Southeast Europe in turn has embraced this new idea by joining it. The newly created cultural routes expanded into cultural networks and cultural corridors, which bring together cultural sites, artists, craft workshops and cultural events in which tourists actively participate.



8. Creativity as involvement or atmosphere

Many cities have earned the reputation of “creative cities” in some artistic direction, as did Santa Fe. In many cases this creative activity is perceived by tourists, both as an opportunity to participate in cultural events, as well as a general specific creative atmosphere of the place, created by the creative industry. The very creative atmosphere of a place not only attracts visitors, but can also become a landmark.

The province of Catalonia in Spain is growing in popularity as a district mainly for culinary innovation. That is why in the main city of Barcelona the main attraction is culinary art. City tours are guided. Tourists can actively participate in the famous *La Boqueria* market, known for the variety and quality of Catalan cuisine. Under the guidance of an experienced chef, they prepare two main dishes and a dessert based on the most famous recipes from the regional Catalan cuisine.

In Barcelona was developed a creative tourist product - a tour called “Creative Talent in Barcelona”. Tourists visit craftsmen's and artists' workshops where they learn or engage in the creative process. The participants recognize the high level of local artists, and further benefit from the right to purchase works of art at preferential prices before their artists became “too famous”. A real creative atmosphere has been created in Barcelona and the city attracts with its many courses, trainings and master classes from different types of arts.

9. The tourism and the creative industries

Another direction of tourism development is its accelerated integration with the creative industries. In some respects, this process takes place naturally, given that literature and film productions are involved in the development and marketing of tourist destinations. More and more tourists want to visit the places described in famous novels, and even more so dream to go to Paris or Rome, where famous and highly acclaimed films are shot. Another trend has also emerged since 2014, where film, literary and theatrical art include modern art sectors such as fashion, design, gastronomy and many others.

In the field of the arts, we should highlight a good practice from South Korea's related to the wave of pop music, reinforced by efforts to integrate tourism into the bigger strategic formula where state policy encourages the development of common policies. They are aimed at the international market

and foreign visitors, where real live experiences, the distribution of virtual content and especially animation have successfully stimulated sales of other Korean works of art.



The integration of culture and creativity is even more noticeable in the gastronomic area. Perceiving the regular dining as a basic necessity for tourists during their journey around cultural and historical landmarks is already becoming a major attraction by itself, as stated in another 2012 OECD report. In addition to celebrity chefs who consider themselves as creative entrepreneurs in the tourism industry, entire countries such as Sweden are now becoming "culinary countries"¹⁷.

Gastronomic tourism

It will be very hard to articulate all forms of creative tourism. However gastronomic tourism deserves attention because of some specificities. Experiences in the culinary sphere have become so intertwined with tourism that they turned into symbol for destinations for more than half a century. At the beginning of the 21st century, new trends emerged in the exploration of cultural heritage. The tourist who is looking for new culinary knowledge and actively participates in them is called "gourmet" tourist "the foodie"¹⁸ or "the food connoisseur".

Many creative tourism experiences are directly related to food, such as the Boqueria Market tours in Barcelona, where tourists can buy local products and use them to learn how to cook local dishes.

¹⁷ OECD (2012) Tourism and the Creative Economy, see <https://www.oecd.org/publications/food-and-the-tourism-experience-9789264171923-en.htm>

¹⁸ A new perspective on the experience economy: Meaningful experiences, Boswijk, A., Thijssen, T. and Peelen, E. (2005), The European Centre for the Experience Economy, The Netherlands. Vezi la <http://www.experience-economy.com/wp-content/UserFiles/File/Article%20Lapland5.pdf>

And Porto Alegre in Brazil is a city where creative activities are held for tourists - from crafts, fandango, making and drinking mate, as well as mastering the traditional churrasco or barbecue.

The culinary tour of Rome also gained popularity, where tourists experience the delights of “local life”¹⁹ or the sweet life known from Dolce Vita.

Dedicated platforms for delicious food such as Eating Europe, have become increasingly popular. Eating Europe’s mission is “to provide travelers with an unforgettable non-tourist experience related to food in the unknown neighborhoods of the most remarkable cities in the world”, are increasingly in demand²⁰.



The destinations with delicious food seek opportunities for cooperation, by conducting intensive cultural exchanges related to specific gastronomic knowledge. They are convinced that gastronomic tourism can contribute to the achievement of the Sustainable Development Goals for tourist regions and destinations. Through creative tourism, gastronomic tourism can revive remote and underdeveloped rural areas and contribute to their economic development, job creation and responsible consumption and production of tourism resources. (The 2018 SOT Guidelines for the Development of Gastronomic Tourism²¹ and the 2012 OECD Report. “Food and the *Tourism Experience*”²²).

10. The current state of creative tourism in Bulgaria and examples from Bulgaria, Georgia and Ukraine

Tourism sector in Bulgaria has achieved the highest level of development in the resorts along the Bulgarian Black Sea coast, as well as in its four internationally recognized ski resorts. Bulgaria is also famous for its numerous spa resorts with mineral water. Business tourism has flourished in Sofia and

¹⁹ For details, see https://www.eatingeurope.com/rome-2/?utm_expid=.pmjdf8aeSd-30e5wlsIGYw.1&utm_referrer=

²⁰ See information and details on cultural tours at <https://www.eatingeurope.com/>

²¹ Guidelines for the Development of Gastronomy Tourism, UNWTO 2018, available and accessible at <https://www.e-unwto.org/doi/pdf/10.18111/9789284420957>

²² <https://www.oecd.org/publications/food-and-the-tourism-experience-9789264171923-en.htm>

Plovdiv, while Plovdiv and old Bulgarian Renaissance towns, has also developed cultural and creative tourism very successfully in recent years.

At the same time, thanks to its natural and historical diversity, Bulgaria has considerable potential for tourism development²³: from the Black Sea coast and the mountains, which cover one third of its area, to the nine UNESCO World Heritage certified sites of which seven cultural and two natural). Furthermore, there are over 600 mineral springs, thousands of local customs and traditional landmarks. More than 5% of Bulgarian total territory is declared a protected area (including 3 national parks and 11 natural parks), 30 000 historical monuments, 36 cultural reserves, 160 monasteries, over 330 museums and galleries, rich traditions for festivals and holidays, preserved ethnographic heritage, national cuisine and high-quality wines. On top of the 33 Black Sea resorts the country has 102 officially recognized balneological resorts - these include resorts with very favorable climatic conditions for wellness retreat as well as balneological mud treatment.



Several competitive advantages could be mentioned such as: the relative proximity to major European markets, competitive pricing, modernizing and building new facilities, accommodation etc. All these advantages and enablers demonstrate the tremendous potential of other types of tourism i.e. cultural, congress, ecotourism, rural, balneological, spa, sports, outdoor and adventure tourism, etc. fortifying the traditional sea tourism or ski tourism by combining diverse add on tourism products. This means that certain preferences are given to traditional cultural products enriched by intangible elements, while more recently those products built around experiences and engagement of tourists are becoming more and more valued and sought after on the market.

²³ Tourism Industry and Economic Development of Bulgaria, Desislava Stoilova. Published in Romanian Economic and Business Review - Special issue 2013

It is worth mentioning that Bulgarian governmental institutions encourage and support all international visitors and facilitate the tourism sector through its official website <https://bulgariatravel.org/en#map> = 5/42.245/21.281. Through that portal there were two international congresses held under the patronage of the UN SECURITY Council (UNWTO) in 2016 and 2018. Both these events were designed to showcase the rich intangible cultural heritage of Bulgaria as destination.

Other means to leverage the tourist potential of traditional crafts is museums and more precisely - ethnographic corners, ethnic houses, exhibitions and museums. Thus, craft and artisan products are seen as commodity but are converted into a service that offer visitors knowledge and skills. In addition, modern museums can present their exhibitions to visitors in a personalized and exciting way. Individual events also serve to present crafts to guests. The most popular are the craft fairs and festivals²⁴: the Crafts and Arts Fair "Bulgarika" (the largest of its kind in Bulgaria), the Ethnographic Complex "Etar" (the first ethnographic complex in Bulgaria), the Malko Tarnovo Festival, the Ethnographic Museum in Plovdiv, the Yogurt Fair and the Festival of Folk Traditions and Crafts - held annually in Razgrad.

The local cuisine does not need to be described in detail, as it is part of a bigger culinary space with traditional dishes. Bulgarian cuisine is part of the larger Balkan cuisine but has recently been promoted independently through its authentic and tasty fruits and vegetables in many dining places across Western Europe. Western European cuisine has also penetrated many Bulgarian Black Sea destinations due to the immense international visited traffic of ten million.

In Bulgaria, orchards and winemaking are very well developed. The country produces more than 10 types of fruit brandy - known as "rakia" in Bulgaria. Rakia is also produced from grapes, while many Bulgarian wineries are famous for producing different varieties white, red, rosé wine, and also some sparkling wines. In this respect, the development of viticulture is very promising, where traditional production is



²⁴ Traditional crafts and tourism in Bulgaria, Ilinka Terziyska See https://www.academia.edu/5500851/Traditional_crafts_and_tourism_in_Bulgaria

well established on the market and wine tourism is expanding in its specific niche²⁵.

A recent study by the global network of cities and wine capitals shows that group guided visits and wine tasting are the most common services. An emerging trend shows that more than half of the participating in the study wineries have their own restaurant, and almost a third of them also offer accommodation at their wine producing facilities. Hence the gourmet dining as a unique and authentic experience was also identified as a driving factor to attract visitors. Successful cooperation with international tour operators leads to offering cultural and creative products that, combined with spa treatments and wine tasting, bring promising revenues.

A great example of creativity and promotion of local specificity is the city of Gabrovo, which is part of the CTN network (<http://www.creativetourismnetwork.org/gabrovo-bulgaria/>). Gabrovo has emerged as a creative city distinguished for its folk arts and crafts, joining the UNESCO Creative Cities Network in 2017. As a city of creativity²⁶, Gabrovo is committed to developing and conducting an exchange of innovative practices to promote creative industries, strengthen participation in cultural life and integrate culture into the city's sustainable development policies. Gabrovo is also known as the International Capital of Humor, as local people have a very specific sense of humor, full of self-irony, characterizing local Gabrovo people as frugal yet very creative people when it comes to best use of resources and generating value.



Cultural tourism is also evolving, and Bulgaria has started implementing new strategies to promote this new type of cultural products building on the rich ancient archeological heritage. Cultural tourism includes additional components where tourists are involved in ancient customs and ancient rituals. Municipalities are also active, as well as NGOs and tourism

²⁵ Wine tourism in Bulgaria: challenges and opportunities, Ilinka Terziyska, Prof. Georgi L. Georgiev, Paper presented at the International Tourist Forum “SPA and Wine”, 16-20 Oct 2014, Sandanski (Bulgaria) and Corfu (Greece)

²⁶ www.creative.gabrovo.bg

organizations (<http://danubelimes-robг.eu/index.php/ro/despre-proiect/strategyro>). Intangible components are added to the existing traditional routes and tours of the country in order to familiarize tourists and participate in the old crafts, in the study of local people and folklore dances. In this way, the tourist packages are constantly updated and enriched.

Very few regions worldwide bring such diversity of ancient cultures and civilizations. The strategic location that connects three continents Europe, Asia and Africa contributes to the rich ethnical, language and religious diversity. As a country with a rich history, nature and culture, Bulgaria can definitely contribute a lot to the international image of South Europe.



An increasing number of festivals, events, happenings and celebrations have been organized in Bulgaria over the last two decades. They are not only held in the capital Sofia, but also in many other cities, rural areas and resorts.

Balchik became known as a festival town on the Bulgarian Black Sea coast, Kavarna became known as the Capital of Rock in Bulgaria. Here are some examples of well-established festivals and events in the country, attracting many tourists: Balkan Folk Festival in Varna <http://www.balkanfolkfest.eu/>, International Jazz Festival in Bansko, Slow Tours Bulgaria and Wine Tours Bulgaria in Plovdiv.

Of course, there are also many other regional and local events with traditional folklore themes that attract the attention of tourists, but there is still huge opportunity to popularize the local and national Bulgarian identity.



The phenomenon of creative tourism sparks the interest of field experts to explore, conduct research and develop business models for creative tourism, as close as possible to the specific local dynamics. They are based on local creative potential in continuous development, since any artistic and creative process can naturally convert into a creative tourism resource. It is aimed at small groups of people with cultural and intellectual interests, with a

responsible mindset and behavior towards preserving and protecting cultural heritage which will create new cultural products.

This model creates frameworks to conduct creative tourism in smaller cities. Kazanlak is a great example as a city that is famous for rare ancient techniques and crafts associated with string instruments and the organization of such courses can be an original creative event. The town of Godech is known for its unique traditions in local food technologies and a prospective courses and workshops in yogurt making bring tremendous potential. The town of Chepelare in Rhodopa mountain is famous for its tradition in folklore music and bring opportunities to design and develop workshops and master classes in traditional Rhodopean music including the world renown Rhodopean back-pipe. And the Balkan town of Chiprovtsi is known for its signature authentic Chiprovtsi carpets distributed across Europe for many centuries.



Bulgaria offers tourists numerous destinations for cultural tourism, as the traditional hospitality of the population and recently the efforts of the local authorities create opportunities for developing the elements of creative tourism or building new landmarks. These elements include local lifestyle and crafts, delicious cuisine, wine tourism, dynamic folk dances and the ingredients of its culture of seven millennia with its beliefs, customs, rituals and beautiful diverse festivals and holidays.

The promising future of creative tourism will be further substantiated by combining and integrating culinary, wine and spa tourism in Bulgaria.

Festivals - example from Georgia

"Aqtushetii" festival/residency program in Georgia Georgia / MtskhetaMtianeti region / Tusheti/Omalo

General description of activities

Web-page or social media: <https://www.aqtushetii.com/> ;
<https://www.facebook.com/aqtushetii/>

Aqtushetii was founded by 4 Georgian friends who started in 2017 and extended their creative offers step by step. Aqtushetii residency is located in the northeast of Georgia within the Caucasus mountain range in Omalo,

Tusheti. It provides a festival/residency program that fosters the arts, culture, history, and traditions of Tusheti while bringing together creatives from around the world to collaborate, create and share knowledge.

The following facilities are available on site: capsule beds with basic accommodation and F&B services, four art studio spaces, outdoor (undercover) working spaces, library, photographic darkroom, pottery wheel, raku kiln, wood-fired kiln, outdoor stage, professional sound system, projectors, gallery space, sound recording studio.

Aqtushetii provides experimental music, photography, ceramic, rug weaving workshops. Participants can listen to the workshop/lecture series combining theoretical and practical approaches. To participate in workshops of production and practice combining theoretical, technical, conceptual, hands-on, facilitators will guide the sessions. Participants will get a chance to work on their creations and contribute to a joint artwork, later kept at the Aqtushetii residency.

Aqtushetii expects artists and musicians, painters and ceramicists, photographers and writers to collaborate. Artists are supposed to hold a workshop and/or series of lectures to exchange knowledge and experience during their stay. In addition, the musicians perform at least once during their residency. Finally, the works created within the residence is shown at the exhibition held towards the end of the season.

Starting from 2017, Aqtushetii hosts an annual festival of all genres of music and art every year. The festival offers a series of lectures, presentations, workshops, and an annual exhibition of the residents' works produced throughout the season. All events are free and open to the public.

Aqtushetii hosts Europe's highest wine cellar within its territory. Grapes are brought from Kakheti region and processed locally. In a combination of altitude and natural environment of Tusheti, the taste of wine came out very interesting and different.

Creative arts and crafts - example from Ukraine

Tetiana Sadovnycha art studio, Ukraine, city of Mykolaiv.

Web-page or social media: <https://www.facebook.com/tanysadov/>
https://www.instagram.com/tanysadov_studio/

General description of activities

Tatiana began creating jewelry in 2012. Starting simple and gradually making the pieces more complex, using a variety of techniques.

The art studio, as an association of creative people, was born on September 1, 2019. The main activities of the studio is demonstration of jewelry on models with elements of theatrical costume performance, and photo shoots. The team consists of a couple of photographers, a choreographer, costume designer, and an accountant. All participants are not professional models, but ordinary women of different professions and different ages. One of the goals of the studio is to show that a woman can be feminine and beautiful without being tied to generally accepted fashion standards.

Tetiana Sadovnycha, head of the studio, creates all the jewelry pieces herself, which are then displayed on the models. There are a range of earrings, brooches, bracelets, necklaces, head accessories and more. Jewelry is made using the soutache and beadwork techniques.

As part of its services to the tourist market of Ukraine, the art studio invites people to visit a theatrical performance. On such an event guests will get acquainted with features of a historical suit, ornaments and crafts of different epochs of Mykolaiv oblast. Visitors also can become models on the event and try on some pieces of clothing and jewelry.

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