

“Community-Based Creative Tourism” as a Strategy for Poverty Reduction

ABSTRACT

This paper has been extracted from a thesis research proposing a new tourism model for rural communities: Community-Based Creative Tourism. It includes a review of the existing literature concerning Community Tourism and Creative Tourism. Without compromising the identity, tourism provides an important impulse of enhancing culture and creating income which can support and strengthen cultural heritage, cultural production, and creativity. By increasing the residents' sense of efficiency and stimulating creativity, culture can be preserved in ways that help strengthen communities, protect natural environments while creating linkages between residents and visitors.

Key words: Poverty Alleviation, Community-Based Tourism, Creative Tourism

Introduction

The main motivation of this paper is to propose strategies to reduce the poverty percentage through a Community-Based Creative Tourism Strategy. If any community wants to prosper, it will need to create a new future, ensuring more job opportunities and preventing depopulation. Usually in underdeveloped communities there is a need to support the economy by fostering the strengths of the area, promoting activities that engage young people, but also reinforcing culture and creativity that induce community participation, and build social connection between people of different backgrounds, capacities, and ages. Cultural and creative activities stimulate civic engagement, expand residents' sense of efficiency, and strengthen the linkages between neighborhoods (Borup, 2006).

Many authors recognize the contribution of creativity to the revitalization of communities in terms of economic outcome. That means that economy should support creativity rather than the other way around. Creative tourism has its origin in individual creativity, skill, and talent. It has the potential for job creation while visitors take part in dedicated workshops sharing knowledge and experience. Hence, tourism will be the development tool for alleviating poverty, improving the livelihood and preserving the environment.

Definitions

Attractions: Places or features of interest, such as sites of cultural, historical, or religious significance, of natural beauty or places of amusement such as theme parks to which people travel for pleasure (Richards, 2008).

Authenticity: Something that conforms to the fact linked to integrity and has not been created specifically for tourists (Butler, 2011).

Carrying Capacity: The maximum number of people or level of use that an environment (such as a destination) can accommodate without experiencing irreparable change (Robinson, Heitmann, & Dieke, 2011).

Community: People with sufficiently strong relationships that they provide tangible support to each other and can act together (Ott, 2014).

Community Based Tourism: Community Based Tourism has been used to describe a broad range of different tourism models but usually refers to tourism that involves community participation and aims to generate benefits for local communities in the developing world by allowing tourists to visit these communities and learn about their culture and local environment (Garcia Luccetti & Font, 2013).

Creativity: According to the Merriam Webster Dictionary, creativity is the ability to make new things or think of new ideas; is the state or quality of being creative. It is the ability to transcend traditional ideas and to create meaningful new ideas. Sir Ken Robinson wrote: “Creativity is the process of having original ideas that have value” (Robinson, 2011, p. 151).

Cultural Tourism: Cultural tourism has been defined by Greg Richards as: “the movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experience to satisfy their cultural needs” (Richards, 2005, p. 24).

Creative Industries: In relation to tourism, the creative industries are defined by the Organisation for Economic Co-operation and Development (OECD) as: “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” (OECD, 2014, p. 37).

Creative Tourism: “Creative Tourism is 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” (UNESCO, 2006).

Community Capacity: The combined influence of a community’s commitment, resources, and skills that can be deployed to build on community strengths, identify common aspirations, and address community problems (Mayer, 1994).

Community Capacity Building: Community Capacity Building is a process aimed at strengthening the capacity of individuals and organizations to develop and sustain conditions that support all aspects of community life (Blackwell & Colmenar, 2000).

Community-Based Creative Tourism

According to the findings of this research, there is not yet a definition combining or linking community-based tourism with creative tourism. Although there are many similarities, community-based tourism is largely but not exclusively focused on developing communities (Ateljevic & Milne, 2001), while creative tourism is applied both by developed countries and also in emerging communities as presented in the *Creative Economy Report 2013* (UNESCO&UNDP, 2013). In accordance with the purpose of this

study, the research will focus on a proposal for poverty alleviation based on a touristic strategy. Combining the two models might bring a new perspective applicable to small poor communities

Community-Based Tourism

During the past two decades, the importance of a community-based approach to tourism development has been evident. Community-Based Tourism (CBT) refers to tourism that involves community participation generating benefits for local residents in the developing world by allowing tourists to visit these communities and learn about their local environment and their culture (Garcia Luccetti & Font, 2013).

According to the World Tourism Organization (WTO), there is an increasing consumer demand for educational and participatory travel experiences. CBT offers not only this possibility, but is also being recognized as a tool that strengthens the ability of rural communities to manage tourism resources while having huge potentials in generating income, diversifying the local economy, preserving culture, conserving the environment and providing educational opportunities (WTO & UNEP, 2005). However, if there is no previous planning, it tends to cause major negative impacts on the natural environment and on the welfare and culture of host populations.

In many places, 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, and its impacts. Murphy explained how failure to engage local residents could have negative results for the profitability of the industry (Murphy, 1985). Community residents are considered the essential component in the “hospitality atmosphere”. He argues that tourism planning and implementation should incorporate resident values and visions. Moreover, local people have to take part in the decision-making process.

Zeppel suggests:

“Successful Community-Based Ecotourism requires the empowerment of community members through local participation and control of tourism decision-making, employment and training opportunities, and increased entrepreneurial activities by local people” (Zeppel, 2006, p. 284).

Although this definition is for Community- Based Ecotourism, it describes clearly the purpose of CBT. The only difference is that Ecotourism is more oriented to a responsible management of natural attractions, while CBT seeks to improve the needs of the community in general.

In the *Handbook on Community Based Tourism* “How to Develop and Sustain CBT”, prepared for the Asia-Pacific Economic Cooperation Secretariat (APEC), a nine step approach is presented, being community building the starting point to make any solid and sustainable CBT project (Hamzah & Khalifah, 2008). This model was chosen because it is designed to provide guidance for tourism and/or community planners. It has a step by step layout with a list of actions, making it easier to follow. Its efficacy was successfully proven in ten different countries. But the most relevant consideration to choose this model was the fact that it starts by assessing community needs and readiness for tourism and it incorporates an educational and preparation phase, which was not considered in any other model. This is important for the research because the new model is also based on community building making it possible for the planners to reveal “who is the community,” “who represents the community” and “who speaks for the community”.



Figure 1 Nine Steps for Developing and Sustaining Community Based Tourism (2008)
Handbook in Community Based Tourism “How to Develop and Sustain CBT” [graphic],
 Accessed March 25, 2015, from APEC Web site: <http://publications.apec.org/> -
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The Handbook is divided into two sections: Step 1 to Step 4 is about developing the initiatives, while Step 5 to Step 9 is about the sustainability of CBT projects. Recommended list of actions are supporting each step. In any case, it is essential to prepare the community before starting with any project. It can take several years, maybe three to five, until a project is completely adopted in a community. Nevertheless, CBT is not the only path to revitalize communities, but if well grounded, it can sustain the community.

Negative socio-cultural impacts from tourism

Thus tourism can have positive impacts on a community and is increasingly becoming a powerful tool for poverty alleviation on the other hand it can also have negative impacts as stated by the United Nations Environment Programme (UNEP)¹

¹ Terminology: UNEP (n.d.). Negative Socio-Cultural Impacts from Tourism-Change or loss of indigenous identity and values. *United Nations Environment Programme Web site* Accessed May 12,2015 from: <http://www.unep.org>

- Commodification: “...when religious rituals, traditional ethnic rites, and festivals are reduced and sanitized to conform to tourist expectations, resulting in what has been called “reconstructed ethnicity”...”
- Standardization: when destinations adjust their facilities to tourist desires for “familiar facilities.”
- Loss of authenticity and staged authenticity: “adapting cultural expressions and manifestations to the taste of tourists”.
- Adaptation to tourist demands: instead of conserving the cultural traditions.

All this may exceed the limits of acceptable change in a community: the so called “social carrying capacity.” Usually, the aversion against tourism arises because of the economic inequality between visitors and locals; also because of tourist behavior. In many cases, due to the lack of professional training the better jobs are occupied by “outsiders” causing jealousy. But not only these impacts may influence the community; there are some ethical issues as well that have to be considered while thinking of introducing tourism in a community. Special training courses and also the “good practice awards” can be implemented to avoid service overpricing, crime generation, child labor, prostitution, etc.

Knowing in advance the positive and negative impacts of tourism in a community, should be a good starting point to plan a CBT project.

Creative Tourism

When the concept of Creative Tourism was developed back in 2000, it was based on learning experiences related to traditional areas of culture and creativity. The original definition proposed by Greg Richards and Crispin Raymond was:

“Tourism which offers visitors the opportunity to develop their creative potential through active participation in learning experiences which are characteristic of the holiday destination where they are undertaken” (p. 18).

Nowadays it integrates producers, consumers, policy makers, and learning institutions. Creative sectors are offering new possibilities to interactively engage with audiences and to facilitate co-creation with consumers satisfying their needs, resulting in an integration of tourist experience reaching new target groups, improving the image of the destinations, making them more competitive, developing new creative industries and in some cases creative exports, which brings economic revenues and tourist satisfaction.

During the conference on Creative Tourism, held in Santa Fe, New Mexico in 2006, the United Nations Educational, Scientific, and Cultural Organization (UNESCO) provided following definition:

“Creative tourism is 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” (p. 3).

Creative tourism includes the cultural heritage as well as the creativity of locals and visitors. Innovation in producing creative content and introducing technology bring new opportunities improving the economy and the social development. Policy makers need to incorporate the actors in the creative and tourism sectors, as well as with residents and tourists that become temporary citizens of the places they visit because they have a dynamic involvement (UNDP & UNESCO, 2013).

The practice of tourism currently involves the creative person, the creative process, the creative product, and the creative environment (Richards, 2011). Creativity becomes an instrument for development of communities, cities, and regions in a search for growth. But also on a personal level, creativity becomes a strategy to promote innovation and individual skill development (Ray, 1998).

Creativity has changed tourism in a number of ways because this rising creative manifestation is being integrated into tourism supply. It has actually become itself a showcase for the development of skill and performance. Tourism is in turn one of the

major carriers of economic growth in the field of culture and creativity. Tourists seem increasingly eager to develop their creative talent, by improving their productive skills, by taking part in courses or experiencing creativity during vacation (Richards, 2014).

According to Greg Richards, tourists are increasingly devoted to taking part in activities that provide visitors with an opportunity to meet locals and share an activity that everyone is passionate about. This reflects their desire to express themselves and connect with others. In his opinion, holidays are no longer just dedicated to rest, but are also given over to learning and personal development (2010).

Creative Tourism is not just visiting heritage sites; it is about co-creating our own experience, participating in the place we visit. For locals it is about welcoming people and sharing creativity with them. There is an increasing drive among citizens to be creative in different ways. On the demand side, people feel the need for more authentic experiences; they want to interact in meaningful relationships with other people while they are vacationing.

But there are also some other factors pushing towards creative tourism; there is more and more competition, so the destinations or service providers have to create distinction. There is more involvement of the citizen in creative tourism or activities. It is moving away from traditional tourism which is all about delivering services, to the experience “economy” (Wurzbürger, Pattakos, Aageson, & Pratt, 2009).

Usually, we remember those experiences that changed us somehow and Creative Tourism has this particularity. When the concept of Creative Tourism emerged, fourteen years ago, it was more about ritual tourism, dancing courses, skill development more related to tangible culture. Now the creative tourism is expanding to a whole community; it’s about intangible culture, the things of everyday life. As Raymond stated, Creative Tourism is:

“...a more sustainable form of tourism that provides an authentic feel for a local culture through informal, hands-on workshops and creative experiences. Workshops take place in small groups at tutors’ homes and places of work;

they allow visitors to explore their creativity while getting closer to local people” (Raymond, 2007, pág. 145).

Creativity supports economic growth and creates job opportunities. 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.

The skills and knowledge are nowadays more appreciated, especially in emerging communities; the creative industries in particular have become a significant social, economic, and cultural force because they open new job opportunities, contribute to entrepreneurship, innovation and more skill development. They also contribute to urban and rural regeneration; open new trade markets, especially for export, but what is even more important, maintain cultural identity and enhance cultural diversity. According to the United Nations Conference on Trade and Development (UNCTAD), trade in creative goods and services from year 2002 to 2011 has grown by 8.8% per year. Many countries, regions, cities and communities are supporting innovation and applying cultural policy for creative strategies to promote local and regional development (UNCTAD, 2013).

The Organisation for Economic Co-operation and Development (OECD) recently reiterated the significant contribution the creative industries can make to economic growth and emphasized the need to link culture and the creative industries to tourism. More and more the creative economy is gaining importance; the synergies between tourism and the creative industries have to run parallel by providing creative content for new tourism experiences. The image of the destinations is being influenced by the design of innovative strategies for tourism development and marketing (OECD, 2014).

Creative Tourism has an important meaning for the communities, because visitors and locals share an equal status, based on mutual respect for skills and knowledge, creating

things together. This requires that visitors stay longer in the communities consequently this will lead to a higher monetary disbursement which is beneficial to the community. Also, having a more direct contact between both parties, there is less economic leakage, that means there are fewer intermediaries who monopolize the resources, making it more affordable for visitors and leaving a higher profit for the community. By sharing knowledge, residents gain greater skills, adding motivation, creativity, and vibrancy to the local community. All this adds to the quality of life.

Creativity helps the development of tourism, because it links different actors, structures, and networks: culture sector, tourism sector and the different “creators”. It turns culture into a dialogue between creative people, facilitating the interaction with increasingly diverse cultures (UNDP & UNESCO, 2013). It also develops the visibility and attractiveness of intangible resources like the cultural manifestations, dances, performances, rituals, music, languages, legends, etc.

Tourism supports creativity, because it helps putting the sites on the map, bringing people in contact with each other, adding to the circulation of ideas, supporting innovation, which is very important for economic and social sustainability (WTO & UNEP, 2005).

Following *Creative Tourism Business Model* (Ohridska-Olson & Stanislav, 2010) integrates the dimensions that should be considered while developing a Creative Tourism Strategy.

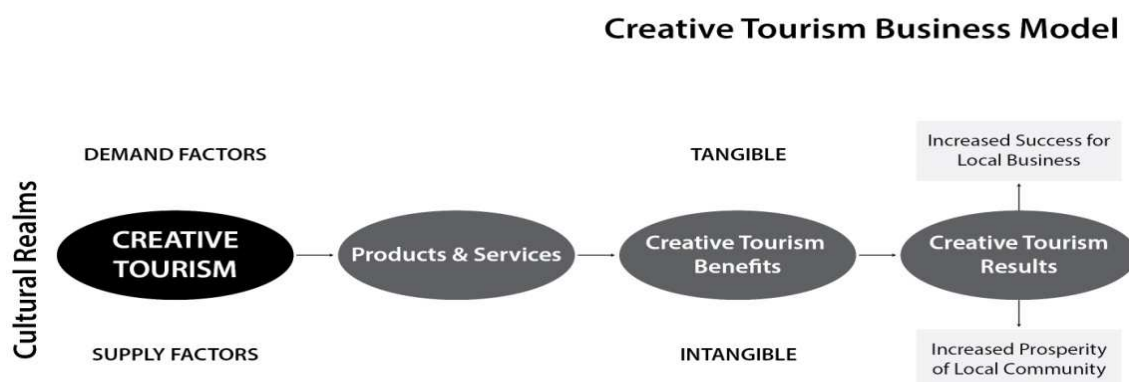


Figure 2. Creative Tourism Business Model (2010) *Cultural Realms* – “Creative Tourism Business Model and its application in Bulgaria” [graphic] Accessed March 17, 2015 from Cultural Realms Web site: <http://culturalrealms.typepad.com> - Adapted with Permission (See Appendix 2).

Five Dimensions of the Creative Tourism Model

The Creative Tourism Business model is based on five dimensions:

- **Demand Factors.** There is an increasing interest for tourists to learn and participate in the creation of new experiences. There is a new trend to learn and rediscover ancient traditions, crafts, and culture. Globalization is opening a new door to forgotten places which can now provide unique experiences and knowledge. But these new possibilities are also present in developed countries that are bringing back their culture through new creative ideas. While active participation in art workshops has increased, visiting museums or galleries have decreased (NEA, 2010). People are no longer interested only in artificial representations of cultural heritage. Instead they want to become part of this preservation by contributing with their own skills and knowledge. Visitors interested in cultural destinations are also taking part in activities. They are no longer just visitors; they become participants.
- **Supply factor.** The stakeholders for cultural tourism are the same as for creative tourism. Creative industries are being used to increase competitiveness and attractiveness for destinations, creating a brand for promotion. UNESCO recognizes the “intangible heritage as an important factor in maintaining cultural diversity in the face of growing globalization” (UNESCO, 2011, p. 4). Intangible cultural heritage represents one of the major supply factors for creative tourism. Every single community has its own way to represent their culture and can become big suppliers for creative tourism for domestic and international travelers. Basic tourist infrastructure is necessary to provide services according to the expectations of the visitors. Communities with supply of cultural resources develop much faster creative tourism products. Creative clusters and creative routes are part of the new branding.
- **Tangible benefits.** Creative tourism is destination based or activity based. It has tangible benefits, reflected on the expenditures and divided into cultural capital,

market expansion, innovation, cultural heritage preservation, sustainability, brand visibility, job creation, and exports.

- **Intangible Benefits.** The intangible benefits are: local identity and uniqueness, social capital, cultural values preservation, global human interaction and exchange, and local cultural diversification.

Creative Tourism Results. Creative tourism generates incomes for the habitants as well as revenues for the local, regional and federal government through taxation. In general we can say Creative Tourism provides increased success for local business and increased prosperity for local community because of the services and products supplied by the local residents. But also there is an increased sense of pride and satisfaction in the community.

Creative tourism tends to increase the quality of life and make of each place the “place to be” for the ones that live there full time and for the temporary citizens. But Creative Tourism will fail if there is not a strong community that has a clear vision. Therefore, this study finds it necessary to propose a new concept that combines the two types of tourism.

Community-Based Creative Tourism

As mentioned before, Community-Based Tourism offers the opportunity to visitors to experience an intercultural relationship while contributing to the community development, cultural preservation, conserving the environment and providing educational opportunities while Creative Tourism offers visitors the chance to develop their creative potential through active participation in courses and learning experiences in the arts, heritage, or special character of a place. The concept of combining the two models would be:

“Community-Based Creative Tourism is travel to rural or indigenous communities, experiencing an intercultural exchange while contributing to the community development by co creating and sharing knowledge, forming networks, acquiring skills and especially highlighting the socio-cultural characteristics of the community” (Huras, 2015).

Because in this century we are experiencing a new economic paradigm, bringing up this proposal is completely justified. According to the Cambridge Dictionary, economic paradigm is a basic principle that describes how an economy works or should work.² This paradigm shift also influences the way of doing and experiencing tourism. The trend is to take part in the creative economy, where people will turn from passive consumers to active contributors generating common benefits. Greg Richards wrote: “... attention has shifted from the purely quantitative growth of cultural tourism demand, towards qualitative changes in the nature of that demand” (2014, p. 1).

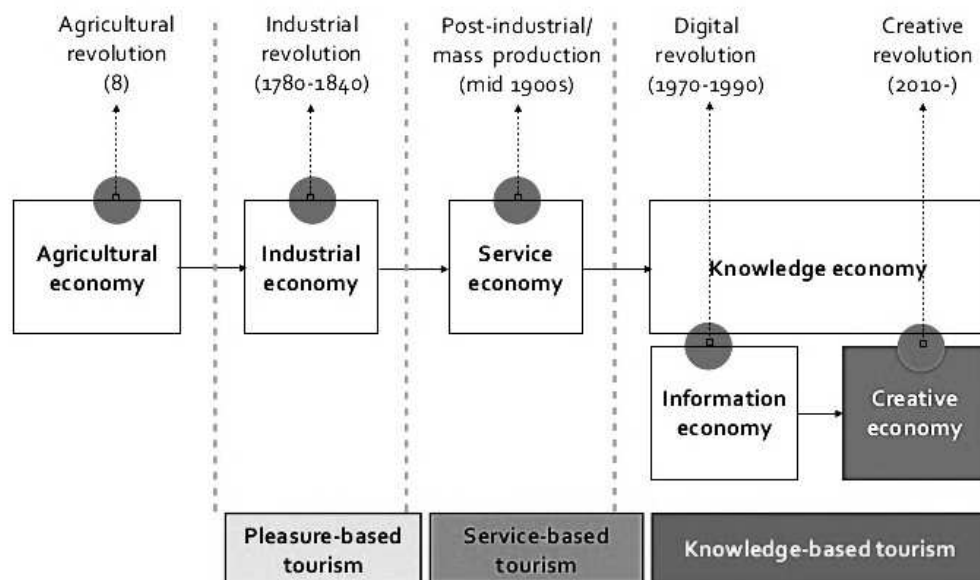


Figure 3. The New Economy Paradigm that Influences Tourism (2013) *Creative Industry in Indonesia* “Its Profiles and How it Works for Tourism Development” [graphic], Accessed March 12, 2015 from <http://www.slideshare.net/henkyhermantoro/presentation-1-copy-29558874>

Mel Rhodes already mentioned in 1961 in his journal “An analysis of creativity” about the 4P’s of creativity (Rhodes, 1961). Michael Fox synthesized Rhodes point of view this way:

²Definition: Economic Paradigm (n.d.). *Cambridge Dictionary Web site* Accessed May 23, 2015 from <http://dictionary.cambridge.org/dictionary/business-english/economic-paradigm>

“The 4Ps represent the nature of creative *Person*, the *Process* they use, the *Products* or outcome of their effort, and the *Press*, or environment that supports or hinders creativity” (Fox, 2012, pág. 1).

In addition to the 4P’s, we should also consider the Creative *Class* which, according to Florida, includes the people whose function is to create new ideas, new technology, and new creative content (Florida, 2002).

The new Community-Based Creative Tourism Model integrates the core of CBT which is “Community Building” and the five elements of Creative Tourism incorporating the components of “Creative Content” including the “Creative Class”.

Community-Based Creative Tourism Model

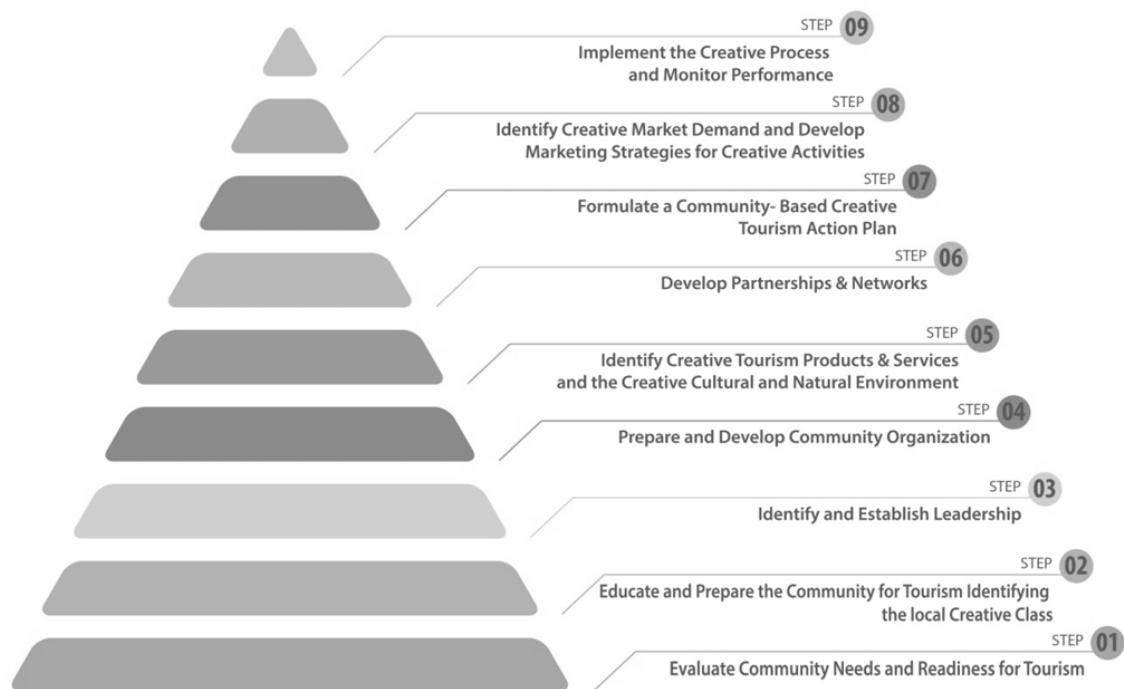


Figure 4. Huras (2015) Community-Based Creative Tourism Model.
The Bamboo Route Initiative in Guala-Ecuador:
 “Community-Based Creative Tourism” as a Strategy for Poverty Reduction
 [graphic] Unpublished model

Step 1: Evaluate Community Needs and Readiness for Tourism. Before we share the idea with the community, we have to analyze the current situation of the community and which drivers are missing to build community. To support this statement, the study took into consideration a survey conducted in the USA by the Knight Foundation and Gallup Organization (2008). The most common drivers that connect people to their community are: basic services, economy, education, leadership, openness, civic involvement, social offerings, safety, social capital, and aesthetics. It was demonstrated that no matter the economic situation, among the ten drivers, as stated by the majority, the three most important are:

- a) How open or welcoming a community is to different types of people
- b) How pretty it is
- c) What type of opportunities there are for people to interact with one another

According to the research, these are the drivers that create resident attachment, which is emotional connection to the place where we live. Attached residents feel pride in their community, which results in a positive attitude toward their function and the sense of appropriation. The more attached they are, the less likely they are to leave. Motivated people become a more talented workforce.

Once we have evaluated the community needs, we have to know if the community is willing to consider tourism as an agent of change. If yes, we can move to the second step.

Step 2: Educate and prepare the community for tourism identifying the local Creative Class. First we have to identify the Creative Class. According to Florida, the Creative Class is a class of workers whose job is to create meaningful new forms (Florida, 2002). In rural communities, many people are highly skilled, especially women who received the knowledge from the older generations. Once we have identified their skills, they need to be trained to transmit their knowledge in an appropriate manner.

During the last fifty years, tourism has become an important tool for development in rural, distant, and peripheral regions. But it has not been successful everywhere. In some places, 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 and its impacts. As explained, it is essential to build capacity to face the positive and negative impacts successfully.

Community capacity building in tourism development can be applied at the individual level, developing or enhancing skills, and knowledge, as well as at the community level, enhancing the enthusiasm in tourism activities; at organizational level, delegating activities to the different groups, and at the political level, integrating the decision makers in the process. It's about increasing the personal and collective resources of individuals and communities, to help them develop the skills and capacities they need to respond to challenges and to seize the opportunities that come their way (Funnel & Scougall, 2004).

Community capacity building is about collective knowledge and ability within the community itself. If tourism is chosen as an option, the community capacity-building approach directs attention towards strategies and programs to enhance the domains identified as critical to overall community capacity, including local leaders and entrepreneurs, coordination mechanisms, networks and equitable partnerships. These activities run parallel to specific planning for tourism and should enhance the destination community's abilities not only to implement the tourism plans, but also to retain control over the plans themselves (Moscardo, 2008). In a survey prepared for the Regional Arts Network in Australia, Bryoni Trezise (2007) reports, that active investment of arts and creative initiatives contribute to the development of community building and poverty diminution, improving the economy, enhancing the environmental, social, and cultural sector.

To establish a collaboration between tourism and the creative industries, a process of knowledge development from both sides is necessary. Tourism organizations have to develop a creative thinking including the use of new technologies, and creative content production and distribution. This requires special training and education. In order to promote confluence and obtain mutual benefits from the two sectors, it is necessary to build capacities which result in integration and better understanding.

Knowledge institutions are called upon to increase skill levels and promote talent to introduce creativity that will transform tourism facilities and products. High quality in design and service must be demanded as a strategy for increasing creativity and innovation (Cunningham, 2013). Many successful cases demonstrate that through the application of creative ideas, there is a positive transformation of the economy. Because of its versatility, tourism is suitable for applying creative knowledge and ideas while bringing people together. Formulating a Training Manual to document the training modules and the training process will be elemental.

Step 3: Identify and Establish Leadership. If possible it should be a member of the community who has the proven ability to stimulate and transform the community.

Step 4: Prepare and Develop Community Organization. This organization should be in charge of planning, operating, and promoting the CBCT project. If necessary, the community should seek professional help from outside. Also, establish a community fund to provide micro-credits to the new businesses and also to support community projects.

Step 5: Identify Creative Tourism Products & Services, and the Creative Cultural and Natural Environment. If there are no existing creative products or services, they should be developed. The Creative Class will play an important role at this point. Creative Products may include arts and crafts. Creative Services can be applied in the fields of gastronomy, health and healing. The creative cultural environment is probably the most important. Traditions and culture cannot be separated from the essence of a place because they are expressed in the activities and social life of the community. Community vitality and specially the quality of life are related to opportunities for cultural commitment, expression, exchange of ideas, and commemoration of special festivities. Therefore, culture must be supported. In this regard, local governments play an important role; cultural development must be part of the municipal strategies to ensure social and economic prosperity and sustainability, especially in remote communities. In various kinds of community planning, a four-pillar approach is being applied considering the social, economic, environmental, and cultural factors.

The importance of culture in cultivating creativity of individuals and groups has been proved. More and more the world is realizing that creativity is not only an important economic, social, and intellectual recourse, but is also an essential skill that demands understanding and attitude which is the key to economic competitiveness (Jeretic, 2009).

Culture and creativity are powerful levers for societal and personal development. The United Nations Conference on Trade and Development (UNCTAD) stated that these are the driving force for economic growth being central in addressing the global economic crisis (UNCTAD, 2010, p. 21).

Actions to nurture creativity

According to the publication of the Creative City Network of Canada, they consider following actions to nurture culture and creativity to build community (2005).

1. Integrate culture into the planning of cities and communities.

1.1. Develop a cultural lens for all initiatives. Normally when implementing a project, the governments consider the social, environmental, and economic impact, but the cultural aspects are not considered into the planning process. While developing an initiative, the community participation should be included. Also, the project should take into consideration the values of those it is directed to and how this will affect them in their vitality and livability. It is important to measure the impact on the opportunities and if there are enough facilities for cultural expression and participation. All together it should ensure enough opportunities to improve quality of daily life. In rural communities, like the one considered for this study, the cultural lens has to be adapted to the reality of the Gualea and its main activity and local natural resources.

1.2. Plan for cultural need; manage cultural resources. Not just the local government, but also the provincial and federal government must collaborate jointly to ensure programs and systems work together. The collaborations of all three levels will enable the municipal planners to take part in provincial and federal policy development. Cultural infrastructure must be integrated in community planning, providing the facilities for cultural expression and

engagement. It is also required to provide opportunities for cultural experiences, expression, and celebration. Prosperous communities attract business and industry. This derives in job opportunities. As mentioned in the *Creative City Network-News* “All citizens are stakeholders in the success of creative, cultural initiatives” (2005, pág. 2). The management of physical assets like cultural spaces and human resources for example the cultural work force, artisans, performers, designers, student and audiences, has to be taken in consideration into the planning process. Especially for this case study, the human resources play an important role, because they are the carriers of the traditions, stories, and customs. These cultural expressions provide citizens with a sense of identity and ensure the recreation and permanence of traditions. Events, training spaces, and commercial activities are essential to motivate local talent. It is necessary that residents take part in mapping out the cultural assets to consider what is important for the community.

2. **Implement, govern, and support with sensitivity and flexibility.** In order to implement ideas and strategies, community leaders must be willing to listen to individuals and organizations, who will contribute knowledge of the community and its complexity. Also be aware that the new strategies require longer periods of adaptation and implementation. Planning must be flexible and especially consider cultural needs. Small steps that are sustained over time can make a big difference.
3. **Develop a climate of inclusion to ensure cultural opportunity and access for all.** In order to develop a climate of inclusion, all citizens must be actively engaged in cultural life. Creativity flourishes when residents and visitors participate in art and cultural activities. Those who carry the knowledge of the past respect the diversity of values and play an important role in heritage programs. When all citizens contribute and participate in developing creativity, cultural sustainability will be guaranteed. Every contribution represents a voice of the community which gives a sense of belonging.

4. Support innovative thinking and action; engage artists in building the community.

Innovative thinkers need spaces to develop their creativity and imagination. Creative cities or communities are open to welcome new manifestations and attract citizens who are not afraid to experiment with non conventional creative manifestations. This does not include just art and culture but also daily life activities like restaurants, shops, manufacturing, etc. where creative can be expressed.

5. Actively nurture community networks and cultural ecosystems.

Local cultural development supports community improvement. The interrelated nature of community factors is necessary for understanding, guiding and fostering cultural development. Social capital is created through active participation in civic groups, volunteering informal socializing and cultural involvement. Networks should be facilitated and supported. Art activities bring people together and promote interaction.

6. Enable collaborative efforts and actions.

Community development needs cooperation and inclusiveness. Cultural planners and municipal employees' must include all the representatives from the society: artists, non-profit organizations, private sector, entrepreneurs, and also networks within the local government like community planners and engineers, parks and recreation, social services, among many others. The knowledge and expertise of everyone must be incorporated in a meaningful way.

7. Ensure your municipality plays a leadership role in cultural development.

Local governments have to include culture as part of their legislation because it ensures the space where artists (artisans) can develop their creativity which contributes to the liveliness and development of the community. Plans and policies need a cultural lens and have to be flexible and open to change. Artists, on the other hand, help define the identity of the municipality, impregnating a creative and innovative atmosphere which is positive for all sectors of the population. In return, municipalities should provide appropriate conditions and support moral but also financially and also with the promotion. On the other hand, an appropriate infrastructure for valuing the heritage assets, where the past is honored, builds identity and pride for a community.

Communities can create their own culture and vision, and develop beneficial resources to adapt the cultural dimension into the infrastructure and in the planning.

Step 6: Developing Partnerships and Networks. Partnerships with NGOs might bring positive results, especially for conservation of tangible and intangible heritage. Also universities can provide meaningful support. Good government relationships will assure their support, especially with basic services and infrastructure. Last but not least the community has to seek support from the tourism industry, which will help with the promotion.

Tourism manifests its value not only as economic benefits but also in the interpersonal relationships developing emotional and creative links. Visitors become temporary citizens. On the other hand knowledge and value can be generated through the operation of networks to create an image (positioning) for the destination. By transforming the sites, people feel pride of their place, it becomes a good place to work, a nice place to visit and an attractive space to invest into. New technologies create new tourists' experiences opportunities that are being developed and transmitted through social networks. Bloggers and creative content producers are becoming part of this wholesome cycle of creative tourism experiences, since they already have a sizable influence on tourism consumers (TripAdvisor). These constantly growing elements of informal partners have to be considered in the marketing strategies, because they are the link between tourists and creative industries and clusters and in some cases between the public and private sectors.

Step 7: Formulate a Community- Based Creative Tourism Plan. Once the community has identified which will be their distinctive creative products and services, they will have to develop a Master Plan.

Step 8: Identify the Creative Market Demand and Develop Marketing Strategies for Creative Activities. Besides the actions mentioned in the CBT model, we should consider the demand and the strategies that will be adopted to promote creative activities. Creative activity can start with some basic ideas attracting tourists and defining the branding of the destination Events also attract the attention of networks abroad. Destinations become

temporary creative clusters which are the physical spaces for creative entrepreneurs and cultural institutions as well as non-profit enterprises that create a lively and creative environment including different sectors of the cultural and creative industries. Usually higher education institutions are involved in this process. Clusters have distinctive identity that flourish on multi-cultural urban settings, generating social interaction. One more time, we can see the relationship between clusters and the drivers of community building, because people want to live in cities which are exciting and active. Impressive impacts on emerging communities, markets, and urban planning are seen in creative clusters developed by artists or by public institutions (Lorenzen & Frederiksen, 2008). By developing creative clusters, communities may use creative products as tourism attractions, involving tourists in creative activities (Florida, 2002). To ensure year round and long term benefits, permanent creative facilities need to be developed. Actions to sustain and strengthen network and cluster development and guarantee place quality can also support local development and regeneration strategies (Neumann & Rijpers, 2013).

Step 9: Implement the Creative Process and Monitor Performance. Finally we get to the implementation part which may require adapting or even constructing the facilities. This is another way to bring the community together. Once the project gets started, it is mandatory to create indicators to monitor and adjust if necessary.

At this point it might be useful to rely on the *5 Steps of Design Thinking Process Model* developed by the Institute of Design at Stanford University in California.

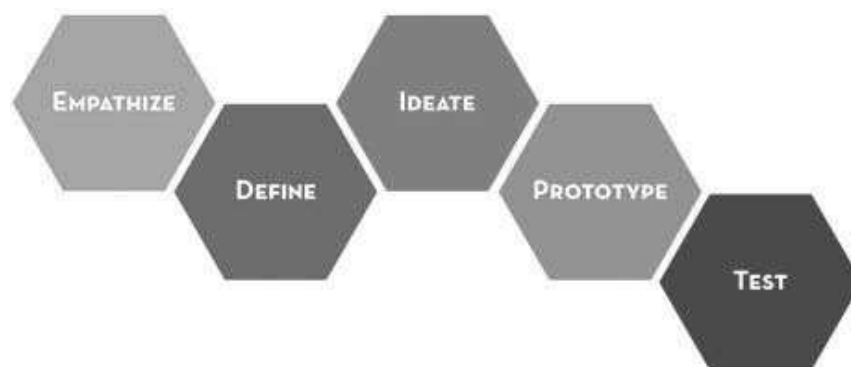


Figure 5. 5 Steps Design Thinking Process (2012) *Stanford Design Program* [graphic]
Accessed April 01,2015, from Institute of Design -Stanford University Web site:
<http://dschool.stanford.edu/redesigningtheater/the-design-thinking-process/>

5 Steps of Design Thinking Process

1. **Empathize.** First, it is useful to learn about the audience for whom we are designing the product or service. We have to be clear what type of visitors we want to attract and what matters to them. Usually, people who are looking for a Community Based Tourism experience are more conscious about social and environment issues.
2. **Define.** Identifying the type of products and services which can be offered by the community according to the visitors needs without changing the social carrying capacity is very important as well.
3. **Ideate.** Propose as many creative solutions as possible, always related to the local culture.
4. **Prototype.** It is mandatory to build a representation of the ideas or products to show to others. We have to demonstrate how we will present the idea or the product.
5. **Test.** Finally, we have to share this prototype idea, service, or product with the users and try to get as much feedback as possible to see what works or not.

In order to prove the importance of preserving cultural manifestations and understand which elements nurture culture and creativity, a research needed to be conducted.

The CBCT Model will help communities to develop a strategy to overcome poverty using their local natural, cultural and human resources, bringing up their creative potential by sharing and exchanging knowledge with the visitors.

The research done before on the “*How to Develop and Sustain CBT in 9 Steps Model*” have already proven to be successful. The CBT Model was implemented in ten different countries with great achievement. Regarding the CT Model, so far any information of its application was found. According to the experience of the researcher, this model is inconsistent. This is way for the creation of the new model; the CT Model had to be compensated with concepts involving creativity. By combining both of them into a totally new design model and applying it into a rural community is highly likely to have a positive

impact, although the results cannot be predicted until it is tested. Because the application of the first four steps may take several years, it is impossible to measure outcomes in a short period. This model serves as a guide and may be applied to any rural community in any part of the world.

Conclusion

The study proposes the application of a new tourism model as mechanism to support communities reducing poverty. The new model of tourism was built combining the CBT model develop by the APEC, and the CT Business Model proposed by Rossitza Ohridska and Stanislav Ivanov, including the 4p's mentioned by Mel Rhodes and the Creative Class, expressed by Richard Florida. The result was the "Community-Based Creative Tourism Model".

The information obtained in this study helped to integrate different dimensions into the proposed CBCT Model. The first step was to adopt a strategy that has the potential of helping communities to reduce poverty. By recognizing the prospective of the creative industries, including the production of crafts, music, design, architecture and publishing, the Central Europe Programme Analysis, proved that it has a great potential for job and wealth creation (Breznik, 2014). The next step was to include creativity in the concept development of the community-based tourism.

By mentally visualizing the model, it was evident that if there is no strong community structure, nothing would be feasible. It was necessary to search for the gear to connect the community with the project: Culture.

Culture and creativity seems to be the best features to preserve heritage while being innovative. As mentioned in the analysis on "*Cooperating to preserve cultural heritage and encourage creativity*" it says:

"Efforts to preserve and utilize cultural heritage can help generate tourism income, encourage innovation and bring communities closer together" (ERDF, 2014, pág. 12).

A research conducted at the indigenous Taromak community in Taitung County, Taiwan, proved the importance of preserving cultural manifestations, because this is what keeps the community together, regardless of age, gender or social status. Historical monuments are the tangible testimony left by our ancestors. But music, rituals, festivities, practices, traditions is what define our regions, our communities and of course ourselves. By promoting the cultural manifestations in a sustainable way, it will strengthen our identity; it fosters knowledge and nurtures creativity. (Breznik, 2014)

This study chose the *Nine Steps for Developing and Sustaining Community Based Tourism* Model presented by the APEC in the *Handbook on Community Based Tourism* published in 2009. The handbook presents 10 (ten) case studies in different countries proving its effectiveness. The study also chose the *Creative Tourism Business Model* developed by Ohridska-Olson and Stanislav in 2010, although this second one was only considering the demand and supply factors and the tangible and intangible benefits. In the present knowledge era, we are moving from the information economy brought about by the digital revolution into the creative economy, inspired by the creative revolution turning from passive consumers to active contributors. Therefore it was necessary to include the *creative class* mentioned by Florida in 2012, and as brought up by Rhodes already in 1961; *the creative person*; also *creative products and services*, the *creative cultural and natural environment*, identify the *creative market* for *creative activities* to implement a *creative process*. The result of combining all the elements mentioned above resulted in the “Community-Based Creative Tourism Model” as a practical guide to alleviate poverty in Gualea or any other community with similar conditions. Presenting a Step by Step guideline will assist community leaders in incorporating the model as part of their development process.

It is desirable that this model is used with supervision of people who have experience in tourism and community empowerment, in order to guide and train the community members, especially the leaders. People using the model should have an open mind and be flexible towards the creative ideas.

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