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From the Guest Editor's Desk



Dear Readers,

I feel privileged to serve the opportunity of placing the June 2016 issue of the Journal of Tourism (JOT); an International Journal on Travel and Tourism (ISSN:0972-7310). Keeping with the tradition of JOT in taking up themes of contemporary relevance, this issue solicited research papers in an emerging field of Creative Tourism. The theme of the current issue is “Creative Tourism: A Transcending Experience of Cultural Tourism”

The participative, engaging and learning experience of the phenomenon of creative tourism makes it an active rather than passive activity of merely sightseeing of cultural tourism. The personalised experience of creative tourists with the strong desire to explore or self-discover one's creative potential creates a new interactive discourse between the guest and host which has implications on the outcomes that are mostly positive and in conformity to the agendas of authenticity, sustainability, community involvement, and value creation, etc.

This issue fulfils its aim to come up with constructive contributions towards the emerging field of creative tourism. The issue has four research papers and two book reviews followed by information on upcoming conferences, news and views list of relevant books related to the current theme.

The first paper entitled “The Paradigm Shift: From Cultural to Creative Tourism” by Elena Paschinger explores the features of the creative tourism based on her practical experiences as creative traveller. The research paper based on the methodology of participative observation of the qualitative research approach expounds upon the rise of creative destinations out of places which can be operationalised by people who are constantly fostering innovation with the ability to add values to almost any product or service. The paper contextualize about how creative tourism is rooted in democratisation of the cultural tourism. The author has pondered upon the creative tourism trends. The main contribution of the research paper has been in giving different level of preparations that are required for solo and group travellers.

The second research paper is on “*Destination Image Framework for Buddhist Circuit in India*” authored by Manjula Choudhary and Ranjeet Kumar Raman. The

authors have used abductive logic as its base for its qualitative research approach to come up with a framework that captures the main element of destination image that integrates determinants and indicators of destination image in the context of Buddhist circuit. This set of indicators can be used to measure the destination image both objectively and subjectively. The measure serves as a tool in identifying what decisions are made to visit Buddhist circuit. This also contributes to the knowledge pool of the DMOs that help in developing understanding on strengths and weaknesses that allows strategic planning for tourists' arrival for increasing the creative economy of the place and overall sustainable enterprise creation.

The third research paper entitled "Prospects of Creative Tourism in Building Destination Image of the State of Jammu And Kashmir" by Komal Nagar has explored the relevance of creativity based resources of tourism in using the embedded soft powers in managing crisis to some extent. The study is qualitative in approach and has come up with determinants to handle crisis based on the rigorous literature review. The study holds its significance as the case study research design has been adopted that focuses on the State of Jammu & Kashmir. The research contributes in unveiling the possible strategic policies that can be adopted for reducing the general tension through the social Phenomenon of creative tourism.

The fourth paper "Creative Cultural Events: A New Tourism product Development at the UNSECO India Heritage Sites" is by Poonam Sharma. The author has expounded on the process of New Tourism Product Development based on the creative overtones of the cultural events. The study has conceptually driven various dimensions that integrate the cultural events as creative events towards adding up a new product line for the "prosumers" or the "new tourists". The study holds its relevance in creating awareness about how the generic components of tourism product can be strategically twisted to increase the interest of the tourists to foster increased tourism and its positive implications.

This issue has two book reviews. The first book- "The Creative Traveler's Handbook The Art of World Travel: Life Seeing Instead of Sight Seeing" is reviewed by Bharti Gupta. The reviewer has emphasised on the book's relevance in terms of creating basic understanding of the concept of creative tourism; as well as the inspirational writing of the author to get on to creative travel experience. The book is bountiful of real examples of the experiences of creative travellers as the author is an ardent creative traveller and global trotter. The various anecdotes in the book keep the reader engaged interestingly.

The second book is "Thinking through Creativity and Cultures Towards an Integrated Model" has been reviewed by S.C. Bagri. The reviewer has emphasised the significance of the book in terms of its being comprehensively written to bring forth the fact that creativity is not limited only to the genius minds but it exists as every day creativity represented in the tetradic framework. The book emphasises that culture does not get separated from creativity, whereas it is the already existing culture which influences the new creation. The intricate knowledge offered in the book is internalised through the example of the decorated eggs of Easter which represent Romanian cultural history. The reviewer has mentioned the book as a

retreat for those involved in the research work on culture and creativity.

The Journal in the end has given relevant information on upcoming conferences, News and Views; and list of books relevant to the theme of the issues.

Bharti Gupta, Ph.D.

Assistant Professor

Department of Tourism and Travel Management

Central University of Jammu.

Email:brguptt@gmail.com

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Key Words

Creative tourism,
paradigm shift,
co-creation, prosumers,
self actualization and
authenticity.

The Paradigm Shift: From Cultural to Creative Tourism

ELENA PASCHINGER

Creative Tourism Writer, Author, Speaker & Consultant
Kreativ Reisen Österreich - Creative Tourism Austria
Strassfeld 333
A-3491 Strass, Austria

Abstract

Creative tourism is a form of tourism which gives travelers the opportunity to actively engage with the destination they visit. It is an extended form of cultural tourism whereby the focus lies on the intangible aspects of culture. This conceptual paper explores the shift from cultural to creative tourism and its various interrelated aspects. The study is based on participant observation and hermeneutics as it is based on personal experiences. It explores the popularity of creative tourism due to changing consumer behavior and gives first-hand insights into the nature and characteristics of creative tourism.

INTRODUCTION

In order to understand the relationship between tourism and creativity, it is important to understand how culture and tourism became interdependent in the first place. Culture has not always been a part of tourism development. It was the need for alternate forms of development to replace traditional jobs in manufacturing which gave rise to the origins of service based industries such as culture, tourism, banking finance, and research & development (Evans 2005). In this process, culture, creativity and tourism gained popularity and were termed as “safe” industries. The popularity of these “safe” industries resulted in culture led regeneration and development in the cities during the late 1970s. This initiated an interdependent relationship between culture and tourism wherein cultural expansion via tourism was possible (Richards 2001). It furthermore enhanced the role of culture in tourism development, with culture becoming an important aspect of development in general. Earlier on, only European elites used to undertake cultural tours with specific educational goals, whereas the vast majority perceived holidays purely as a pleasure seeking pursuit. This changed with the onset of 20th century, as tourists started seeking new, authentic experiences on holidays and culture became one of the means to generate more and more niche forms of tourism. The success of culture led development of cities was soon realised by many countries as a strategy for economic revival. However, as many cities started adopting these strategies, it also led to homogenisation of cultures marked by the presence of iconic structures, museums, monuments etc. Although, cultural tourism development attracted large number of tourists, it also drove many serious cultural tourists away. In order to overcome this issue of serial reproduction of culture

(Richards and Wilson 2006), an alternate strategy was sought through creative tourism.

In the first part of this study, attention is given to the rise of creative destinations, resulting from the so-called “paradigm shift” from cultural to creative tourism. It explores the nature of such destinations, essentially ranging from urban to rural settings, and mentioning the changing behavior of consumers turned “prosumers”. Further on, the study elaborates on several trends in the creative tourism landscape, concluding with a very practical section on creative tourism experiences around the globe based on the author's own experiences from several round the world trips.

Nature & Objective of the Study

The study has been conducted using personal observation and experiences from the author's own traveling. The methodology adheres to a qualitative research approach, which is exploratory and based on participant observation as the chosen research method. The objective of this paper is to draw a distinction between

cultural and creative tourism, which may help in a better understanding of the nature, characteristics and modes of creative tourism consumption.

Background of Creative Tourism

Cultural tourism, in a traditional sense, is based on tangible cultural resources emphasising on the sightseeing aspect of tourism. Creative tourism, however, is defined as a form of “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 destinations where they are undertaken” (Richards and Raymond 2000). Creative tourism therefore challenges the standardised forms of tourism, and mass cultural tourism, or “McCulturalization” (Ritzer 1993). Richards (2001) points out that culture-based development is not enough anymore for destinations to create a distinctive image. This gap has favored the emergence of creative tourism.

Creative tourism business model main characteristics	Traditional Cultural Tourism business model main characteristics
<i>Resource Set:</i> Based on local creative capital in constant development. Any artistic or creative process can be resource for creative tourism: from basket weaving in Egypt to samba dancing in Cuba, from guitar making classes in Kaznaluk to repusé metalworking in New York.	<i>Resource Set:</i> based on existing cultural heritage resources with predetermined characteristics: Iconic buildings, mega cultural events, historically established brands of influence: UNESCO World Heritage List, National Monuments lists, etc.
<i>Target markets:</i> small groups and individuals with narrow niche interests	<i>Target markets:</i> large groups and individuals with general interests in culture
<i>Benefits for the cultural heritage:</i> non-destructive participation, visitors' responsibility, creation of new cultural heritage	<i>Benefits for the cultural heritage:</i> mass cultural tourism already represents a danger for many cultural heritage sites
<i>Sustainability:</i> very high, since creative tourism is based on a continuous process of creation	<i>Sustainability:</i> limited, since the resources for cultural tourism in many cases are not renewable

Ohridska-Olson, R. V., & Ivanov, S. H. (2010, September).

The Rise of Creative Destinations

Creative destinations are made up of a rich tapestry of creative individuals and institutions. They usually encompass both rural experiences, such as farm stays or self-catered country lodges, and urban or village type experiences. Central to a creative destination is the opportunity to engage and interact with the local people in each place, either through prearranged forms of travel or through happenstance, i.e. while already in the destination.

Creative cities, for example identify, nurture, attract, and sustain a certain talent to mobilize ideas. At the heart of a creative city beats the pulse of its creative economy. This vibrant tissue is made up of people who are constantly fostering innovation with the ability to add value to almost any product or service (Landry 2010). Creative tourists will thus be merging into a city's emotional landscape by learning a typical dance, joining a local cookery class, or crafting a hand-made souvenir.

The rise of creative tourism has taken cultural tourism to a new level of engagement and interaction. More and more destinations around the world have begun harvesting culture and creativity as a potential resource base for developing creative tourism.

Urbanization & Creativity

Many tourists love going to cities, either for a short weekend break or to spend some time getting to know the local culture, food, and people. So what is it that attracts people to urban spaces? Essentially, it is the creative vibes that set a city such as Barcelona apart from Seville, or Santa Fe apart from San Diego. Creative urban spaces, such as street art districts, food festivals, or other types of events attract not only the resident population, but also tourist wishing to mingle with what they perceive as the local, authentic flair of a place.

Travellers as Active “Prosumers”

Creative tourism also takes the experience of the destination into account. The buzz word in this context is “active” instead of passive. Thanks to active participation, tourists are as much a part of the overall travel experience as is the person delivering and facilitating the experience for them.

The tourist are becoming more and more concerned about the real identity of the places they visit. There is a rising appetite for individualized and engaging itineraries, and cultural consumers are becoming creative “prosumers” by actively shaping their own experiences. The traveler and the host are co-creating a new type of experience through a creative exchange: Cooking classes require individual effort to learn how to prepare local foods. Craft workshops require a pair of hands to shape a bowl at the potter's wheel. Dance lessons require anyone involved to actually take the first step.

Creative tourism presents a wonderful opportunity to really engage with a culture entirely foreign at first. By seeking out the commonalities in all people curiosity, a desire to learn and share skills, developing pride, and achievement-tourists can bridge cultural gaps more rapidly than through less intimate or less engaging travel experiences. Clearly, some interpretation, such as technical device information, tools for use in craft workshops, or descriptions of activities need language as a means to get a point across. At the heart of the experience though, many activities take on a self-explanatory nature.

Secondly, one of the great benefits of creative tourism is that it can happen almost anywhere, anytime. Go to Seville anytime to learn how to dance the Flamenco-it doesn't have to be at the height of summer. In fact, chances are that even more such courses for tourists are offered during the low or shoulder seasons. Creative tourism experiences, festivals, and events are often promoted at quieter times of the year to encourage travel during slower periods.

Creative Tourism Trends

The more “conventional” tourists are willing to include participatory activities in their trip, the more creative tourism will grow both as a concept and as an established form of interactive cultural tourism (OECD 2014). Here are some of the major current trends.

Co-creation and the Experience Economy

Tourists are increasingly “co-creating” experiences driven by their own individual knowledge, skills, and background. Consider a three-week Ayurveda seminar in Sri Lanka. Not only are tourists able to learn from a certified professional running courses in traditional massages, Ayurvedic cuisine, or yoga, but they are also likely to assist in the creation of their own experiences based on the skills and knowledge they already possess in these areas. They are thus actively contributing to a unique experience for themselves and others, leveraging off the creative exchange that lies at the very heart of creative tourism.

Agrowing Appetite for Relational Travel

The growth of new media as well as the ubiquitous availability of the Internet has succeeded in stimulating a more direct exchange between travelers and locals. Sites designed to connect the two abound, including Couchsurfing, AirBnB, EatWithALocal, and many more. Take cookening.com, for example. Its landing page starts with a simple question: Where would you like to eat? If you type in, say, Paris, a subsequent page opens that allows you to browse a selection under the heading “Eat with locals in Paris.” It focuses on meal types, the number of seats available, languages spoken, and cooking options.

Authenticity & Self-Actualization

Creative tourism is directly embedded in the mega-trend for authenticity and self-

actualization. At the top of Maslow's hierarchy of needs, self-actualization is all about a desire or motivation to grow.

Both self-actualization and authenticity are very individual pursuits. In the creative tourism experience, tourists start by having a unique sense of belonging as a “temporary citizen,” then advance all the way to feeling like a local in the place they are visiting.

Creative Tourism Experiences Round the Globe

Creative tourists are ready to reap the benefits of slow travel, of celebrating the beauty of real encounters with local people, and of making special connections in the places they travel.

It is all about uncovering opportunities, about listening to and following local advice, about learning from and acting like the locals, and about adopting their culture and belief system through the creative tourism experience.

Creative Tourism as a Solo Traveler	Creative Tourism in a Group
Planning	
Plan your trip when, where, and for how long you wish, depending on how intense an experience you want. Focus on your specific creative interest. Avoid major vacation periods or high season travel if possible. Take into account festival dates or creative events at the destination. Maximize the flexibility you have.	Take into account the availability, ability and interests of the people you are traveling with. Strike some common ground before moving on. Signing up for a creative tourism experience as a group can facilitate a flexible, even exclusive course date for you. Most tutors are happy to look into that option for you.
Budgeting	
Joining like-minded groups can help you reduce the cost of individual travel. Ask accommodation or tourism staff or a travel guide which interactive cultural experiences still have an open spot.	Cash in on group discounts. Spread individual travel costs among yourselves, such as hiring a car or sharing an apartment as a group. Maximize age or other discounts available to your group.
Packing	
Pack lightly. Remember: you are your own Sherpa. When creating larger or bulkier items on the road, ask a fellow traveler or local person you trust to give you a lift back to your accommodation.	Spread travel items among yourselves. Depending on group size and the number of pieces you wish to create, you could even consider shipping them home or taking one piece of luggage just for them.
Creating	
In the creative tourism activity, you are virtually guaranteed to meet tourists with the same values and interests. See the shared experience as a wonderful opportunity for inspiration that you would not normally have on your own.	On the road, feed off the inspiration from your peers. Overcome that initial level of reservation by following trusted members of your group. Allow the creative ambiance to stimulate your own individual process.

Conclusion

Creative tourism is an important trend in shifting cultural tourism to its more dynamic, interactive and engaging end: Tourists who wish to involve themselves in one way or another with the culture of the host destination they visit.

This study reflects upon the various characteristics of creative travel which differentiates it from other forms of travel. One of the important outcomes of this study

is that creative tourism is perceived as an innately authentic experience by creative tourists. This goes in line with the emergence of numerous more creative cities, destinations and festivals around the globe. The study mainly draws distinction between individual and group level of creative tourism.

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Elena Paschinger studied culture tourism and sustainable development at the IMC University of Applied Sciences and has since been actively involved in the successful development and promotion of creative tourism networks around the world, including New Zealand, Austria, and Thailand among others. She has recently published the first

ever handbook about creative travel worldwide, called “The Creative Traveler’s Handbook”, available both as a paperback as well as an ebook. Besides, Elena successfully works as a self-employed tourism consultant, PR agent, travel writer, translator and language trainer:

Email: reachme@creativelena.com
Website: www.creativelena.com

Key Words

**Creative economy,
destination image,
image determinant,
image framework**

Abstract

Destination image has a significant theoretical and practical implication in tourism development. It is commonly accepted as a critical success factor in destination management and marketing strategies. Since the last four decades ample amount of literature concerning this topic have been evolved. However, there is still a lack of comprehensive conceptualization due to the complex, multiple and dynamic nature of destination image. This paper presents a comprehensive framework for analysis of destination image based on published evidences and interviews with destination stakeholders. This framework seeks to capture the main elements of destination image emphasized by tourism researchers and modeled a comprehensive framework that integrate determinants and indicators of destination image in the context of creative economy of Buddhist Circuit. The Buddhist Circuit (BC) is a religious network of destinations, based on the footprints of the Lord Buddha across Bihar and Uttar Pradesh, India. This iconic circuit includes High Significance Holy Sites (HSHS) where the Lord Buddha actually spent time. Associated with the framework is a set of indicators that can be used to measure the destination image comprising both objective and subjective measures. This framework can assist tourism planners and policy makers in the holistic assessments of destination image, and in the formulation of pragmatic and focused destination image management policy to shift destination towards more regenerative and sustainable development trajectories.

Destination Image Framework for Buddhist Circuit in India

MANJULA CHAUDHARY

Professor, Department of Tourism & Hotel Management
Kurukshetra University, Kurukshetra, India

RANJEET KUMAR RAMAN

Assistant Professor, Department of Tourism & Travel Management
Central University of Jammu, India

INTRODUCTION

Creativity has become strategically significant in the knowledge economy, supporting economic growth, job creation and social cohesion (Pratt & Jeffcutt, 2009). Linking the creative industries with tourism can boost demand, stimulate innovation in tourism experiences, revitalise tourism products, add atmosphere to destinations and improve destination image. The OECD (2014) recently reiterated the increasing importance of creativity as a new approach to tourism development and marketing. Creative tourism expands the very concept of tourism as a whole, driving a shift from conventional models of heritage-based cultural tourism to new models of creative tourism centred on contemporary creativity, innovation and intangible content. Creative tourism also involves collaboration with a wider range of actors, leading to dispersed value networks rather than narrow value chains. Creative tourism experiences combine different creative contents and engage with creative lifestyles, both in destination and remotely, or even virtually, via new technology (OECD, 2014). The discourse of creativity that was at one point associated with impractical debate is now seen as key to economic success. Florida (2004), summarizes this emerging trend as “In economy, creativity and competitiveness go hand in hand”. Ooi (2006) believes that the creative industries and tourism are two sectors which affect each other and can be synergy if managed properly. Developing new forms of creative tourism involves the use of different creative interventions, content, application of new technologies and evidence based policy approaches in order to generate synergies. Policy makers need to consider a range of interlinked issues when seeking to develop creative tourism, including ways to stimulate creative content development for tourism experiences and link this to destinations and support network building and knowledge generation (OECD 2014).

Creativity has become strategically significant in the knowledge economy, supporting economic growth, job creation and social cohesion (Pratt & Jeffcutt, 2009). Linking the creative industries with tourism can boost demand, stimulate innovation in tourism experiences, revitalise tourism products, add atmosphere to destinations and improve destination image.

The creative industries, such as music, films, architecture, fashions, performing arts, crafts, architecture or design plays an increasing role in the formation of a unique experience for visitors, while tourism promotes innovation and exchange of experiences that develop creative industries and provide social and economic benefits to local communities. Activities related to creative tourism allow tourists to learn more about the local skills, expertise, traditions and unique qualities of the places they visit (Richards & Wilson, 2006). This evolving tourism wave of creative economy exemplifies economy of Buddhist Circuit. The Buddhist Circuit's, evolving landscape can create new employment opportunities,

alleviate poverty, curb rural migration, prompt product diversification, provide competitive and marketable products, generate income for investment in preservation, and nurture a sense of pride and self-esteem within communities and destinations.

The creative industries are major engine for creative development and image change of the Destinations (OECD, 2014). In the context of creative economy of Buddhist Circuit, it can seen as an opportunity for economic regeneration through creativity and innovation, increasing competitiveness and stimulating job creation, particularly in the cultural and creative industries. In the context of Buddhist Circuit, the key critical success factors for creative economy are Development Intervention (DI), Destination Alliance (DA), Creative Tourism (CT), Destination Sustainability (DS), Multi Destination Travel (MDT) and Destination Branding (DB). These key critical success factors are summarized in Table 1.

Table-I: key Critical Success Factors of 'Creative Economy' in the context of Buddhist Circuit

Success Factor(s)	Key feature(s)
Intervention	<p>Offers important opportunities for tourism development, regional integration and economic development, while promoting the revitalisation and promotion of cultural and economic links between people and communities.</p> <p>Identifies new opportunities for Public -Private-Community Partnerships (PPCP).</p> <p>Provides market and products and contribute to tourism revenue generation in remote destinations.</p> <p>Creates new opportunities for investments.</p> <p>Change in the livelihood of people.</p> <p>Better quality of life in the economic and social aspects.</p> <p>Increase in tourist arrivals.</p> <p>Increase business opportunities that cater tourists' needs.</p> <p>Generate employment.</p> <p>Opportunity to expand participation in tourism and spread tourism's benefits regionally.</p>
Destination Alliance	<p>Creating thematic or regional linkages between various heritage sites and places, particularly in the context of tourism activity, can build a collective sense of shared cultural values, facilitate public recognition and enhance cultural dialogue among people.</p> <p>Strengthens international cooperation.</p>

Creative Tourism	<p>Unique opportunities for music, films, architecture, fashions, performing arts, crafts, architecture or design.</p> <p>Living testimonies of the multi-cultural heritage and traditions of Buddhism.</p> <p>Unique layers of architecture and townscape that reflect a Buddhist culture.</p> <p>Transformation of the cities from a contested site of religious faith to internationally know tourism destination.</p> <p>Strengthens regional image and appeal by showcasing the diversity of the region.</p>
Tourism Sustainability	<p>Sustainable approaches to destination management across the region.</p> <p>Contribute to the presentation and promotion of the region as a unique tourism destination.</p> <p>Preservation of local traditions, customs, practices and heritage; and appreciation of local culture and history by the younger generation.</p>
Multi –Destination Travel	<p>Two or more destinations visit.</p> <p>More time and resources needed.</p> <p>Target Market Demographics: Young, middle-aged, affluent, adventure-seeking and socially conscious.</p> <p>Cost sharing through joint marketing and promotion efforts.</p> <p>Potential to develop new tourism products and market niches.</p> <p>Opportunity to expand the benefits of tourism to other regions, actors and communities locally.</p> <p>The region promoted as the destination.</p>
Destination Branding	<p>Co-branding exercise.</p> <p>Joint advertising campaigns and public relations exercises in major tourist-generating regions.</p> <p>Promotional prices on tour packages.</p> <p>Joint participation in travel marts/fairs and road show.</p>

Source: Authors own conceptualization based on UNWTO / UNESCO World Conference Report on Tourism and Culture: Building a New Partnership (2015).

The Buddhist Circuit is a religious network of destinations, based on the footprints of the Lord Buddha across Bihar and Uttar Pradesh states. This iconic circuit includes High Significance Holy Sites (HSHS) where the Buddha actually passed his monastic life. The complex cultural landscape of Buddhist Circuit incorporates a wide variety of stakeholders interests. Some of the prominent stakeholders are international Buddhist community, local and regional authorities, urban and tourism planners, entrepreneurs, shopkeepers, agricultural labourers, NGOs and domestic and international tourists. This religious network of destinations marked a turning

point in the transformation of destination's spatial landscape from a contested site of religious faith to an international Buddhist destination. The Buddhist Circuit has long been regarded as one of the primary vehicles for social and economic development of the region. The Tourism industry is highly competitive in the Buddhist Circuit and demands innovative marketing strategies to ensure long-term success. It has become increasingly necessary to strengthen co-operation and networks between destinations so as to increase and better share the revenues generated by tourism. From a destination network/tourism circuit perspective, it is

believed that the Buddhist Circuit can gain a competitive advantage and thus enhance sustainability if it can package and market its varied attractions more cohesively to entice potential visitors.

To promote the Buddhist Circuit as a single tourist destination, all the tourism stakeholders are giving attention on Co-branding, joint advertising campaigns and public relations exercises in major tourist-generating regions, offering thematic packages and itineraries, promotional prices on tour packages and active participation in travel marts/fairs and road show. The Multi-Destination Travel (MDT) growth patterns of internationally renowned theme based tourism circuits/thematic routes reflect that travel to one destination pooled visitors to visit other destinations of the circuit/route and provide travellers with reason to explore diverse tourism products experience or extend their stay and disperse their money to the corridor area. Further, it can also stimulate the business environment, infrastructure improvements, enhance the quality of life for local community and enhance destination image. Moreover, promotion of Multi-Destination Travel becomes more important for those destinations having similar cultural proximity or environmental qualities and common destination attributes. At the same time, it is also a fact that the research on Multi-Destination Travel pattern has been largely neglected in Indian tourism context due to narrow perspectives held by various interest groups and institutions. These interest groups and institutions are mainly concerned to increase the figure of international tourist arrival and foreign exchange earnings. To address these issues, the International Development Agencies (e.g. The World Bank, Japan International Cooperation Agency etc.), National Agencies like Ministry of Tourism, Government of India, National Institute of Transforming India (formally known as Planning Commission of India) and Regional Tourism Boards(RTBs) viz- Uttar

Pradesh State Tourism Development Corporation(UPSTDC) and Bihar State Tourism Development Corporation(BSTDC) have been working to promote Multi-Destination Travel and enhance cooperation and dialogue among the regional tourism stakeholders.

The culture, creativity and tourism (CCT) are key factors in the development of quality of life, economic prosperity and nation branding. Therefore, it is imperative to ponder on a question, how Buddhist Circuit has become a successful example of 'Creative Economy' which exemplifies unique and cohesive image of destinations. Hence, this paper proposed a comprehensive destination image framework in order to innovate in positioning and management of destination based on heritage, culture, creative tourism and creative economy.

Contextually Grounded Framework for Destination Image

The contextually grounded framework for destination image is based upon review and discussion of the concept and measurement of destination image, within an interdisciplinary tourism research. Both theoretical and methodological aspects of this concept and measurement are treated. A comprehensive framework for analysis of destination image has been developed by the present authors. This framework is displayed schematically in



Figure-1: Schema of the Destination Image Framework

Figure- 1. The framework brings together the main elements destination image as proposed in wider literature, contextually grounded field study and main attributes of destination image extracted from previous studies and it includes (Echtner and Ritchie, 1991; Etchner & Ritchie, 1993; Baloglu, & McCleary, 1999; Jenkins, 1999; Chaudhary, 2000; Bigné, Sánchez, and Sánchez, 2001; Gallarza et al. 2002; Etchner & Ritchie,

2003; Beerli & Martin, 2004; Lee, Lee, and Lee, 2005; Castro, Armario, and Ruiz, 2007; Chen and Tsai, 2007; Chi and Qu, 2008; Lee and Lockshin, 2011; Prayag and Ryan, 2012. The purpose of the comprehensive framework is to contribute to a better understanding of the destination image concept when applied to Buddhist Circuit context.

Table-II: Destination Image Indicators

Determinants	Indicators	Determinants	Indicators
Tourism Attraction	<ul style="list-style-type: none"> • Rich and diverse representations of Buddhist arts and religious images (e.g. sculpture, dance, visual mythology, and symbols etc.). • Sculptural tradition and mastery of rich iconography of the Buddha. • Local museums and art galleries Handicrafts/souvenirs • Religious/pilgrimage attractions • Unique/ Appealing Cuisine • Tempting/colourful cultural events, festivals and fairs • Heritage centres • Exhibition centres 	Culture, History and Heritage	<ul style="list-style-type: none"> • Archaeological sites • Palaces of history and tradition • Artistic and architectural features • Unique culture and history • Buddhist culture elements • Traditional arts • Customs/ traditions • Gastronomy & variety of cuisines
	<ul style="list-style-type: none"> • Clean and comfortable dining environment • Wide choice of accommodations • Network of Tourist Information Centre • Wide choice of Restaurants/cafes 		<ul style="list-style-type: none"> • Convenient local transportation system • Roads, airports and parking spaces • Health services facilities • Telecommunication services • Financial service (e.g Banks, ATM, Forex counters etc.)

Tourism Infrastructure	<ul style="list-style-type: none"> • Availability of guided excursions and tours • Entertainment (e.g. theatre, galleries, cinemas etc.) • Bars, discothèques, and clubs • Available packages • Recreational facilities • Conventions facilities • Tour operators/Travel Agencies • Reception Centres • Visitor Interpretation Centres 	Local Infrastructure	<ul style="list-style-type: none"> • Shopping opportunities/ Souvenir shops • Sports facilities • Food services facilities • Sewerage systems • Solid waste treatment plants • Disabled access and facilities • Public Conveniences
Natural Setting	<ul style="list-style-type: none"> ▪ Pleasant weather ▪ Beautiful natural surroundings ▪ Picturesque landscape and uniqueness of flora and fauna ▪ Beautiful land and landscape ▪ Spectacular caves and underground formations ▪ Unspoiled nature 	Local Social Setting	<ul style="list-style-type: none"> • Quality of life • Unique custom • Rural setting • Level of urbanization • Extent of commercialization • Small towns and villages • Agriculture-based lifestyle
Tourism Affinity	<ul style="list-style-type: none"> ▪ Friendly and helpful local people attitude ▪ Personal safety ▪ English language is spoken/understood ▪ Receptiveness of Local people ▪ Safe and secure environment ▪ Communication and trust between tourists and residents 	Governance	<ul style="list-style-type: none"> • Destination image • Sustainable approaches to destination management • Preservation of local traditions, customs, practices and heritage; and appreciation of local culture and history • Political stability • Development Affluence • Service quality standard • Investments in tourism infrastructures
Price and Value	<ul style="list-style-type: none"> • Good value for money • Reasonable price structure 	Atmosphere	<ul style="list-style-type: none"> • Attractive and interesting destination • Quiet and peaceful environment • Opportunities for Spiritual rejuvenation

The table mentioned above listed some of the main determinants and indicators based on extensive work conducted by Beerli and Martin (2004). An analysis of related professional and academic papers (e. g., Baloglu and McCleary 1999a, 1999b; Echtner and Ritchie, 1993; Fakeye and Crompton, 1991; Gartner and Shen, 1992) reveal a lack of homogeneity with respect to the attributes that constitute destination image. The selection of the attributes used in table-II are largely based on the common attributes of Buddhist Circuit as a single tourism destination. Due to the lack of a universally accepted valid and reliable scale for measuring destination image, Gallarza et al. (2002) selected 25 empirical destination studies that measured attribute-based image, reviewing all the attributes used in these studies and organizing the most common ones into a functional/psychological axis. They found that residents, receptiveness and landscape and/or surroundings were the most mentioned attributes in previous image research; and there was balance between functional and psychological attributes being studies. In addition, they also summarized the various scopes of previous studies as well as methodologies used in previous studies. Based on their thorough review of literature, it was concluded that nature of destination image is complex, multiple, relativistic and dynamic; and also presented a conceptual framework of destination image based on this conclusion.

Conclusion and Implication

Culture has become not only vital tool of national identity and branding, but has also become a marker of local distinctiveness and a tool of international projection (UNESCO, 2013: 34). Similarly, the creative industries play a key role in destination image and branding places due to their high symbolic contents. The development of new creative tourism products and experiences also requires effective branding and brand support

through content generation and storytelling (OCED, 2014).

In today's highly competitive market environment, creating and managing an appropriate destination image has become imperative for effective product positioning. The primary goal in promoting a destination is to project a positive image as well as differentiate themselves from competitors to potential tourists so that the product may become desirable to them (Baloglu and McCleary, 1999b; Fakeye and Crompton, 1991).

Creative tourism indicators have become important elements of "Destination Image Framework" in the context of Buddhist Circuit in India. Ten of the four 'Destination Image Determinants' which form a comprehensive framework are specifically linked with the creative tourism indicators and it majorly includes Buddhist arts and religious images (e.g. sculpture, dance, visual mythology, and symbols etc.), sculptural tradition and rich iconography of the Buddha, museums and art galleries, handicrafts/souvenirs, religious/pilgrimage attractions, cultural events, heritage centres, archaeological sites, artistic and architectural features, traditional arts, historical monuments, Gastronomy and variety of cuisines, Buddhist architecture, cultural relics and sites etc. By establishing these creative tourism indicators, Buddhist Circuit has been able to leverage the concept of creative economy.

The study has sought to develop a comprehensive framework for destination image which consists of set of determinants and indicators. The development of a set of destination image indicators can serve as a significant tool in identifying what aspects or factors influence tourists in their decision to visit Buddhist Circuit. The development of a framework of destination image and an associated set of indicators will allow destination marketers to understand the strengths and weaknesses of destination and can be used by industry and governments to

increase tourist arrivals, foreign exchange, sustainable enterprise creation, more job opportunities and positive socio-economic impacts resulting from tourism growth. The results of this study provide a case how the contextually grounded framework for destination image works in the local and regional setting of Buddhist Circuit, an evolving cultural landscape, where tourism development is at the development stage of its destination life cycle. Any modification and expansion of the framework should be encouraged for future managerial implication and further this framework could be used for quantitative measure of Buddhist Circuit.

The findings of this study support

the fact that different attributes of tourism destination can be perceived and evaluated differently depending on the context in which the judgment is made. The review of the literature on destination image revealed that none of the destination image frameworks that have been proposed to date are entirely satisfactory. In particular, it does not provide a comprehensive solution of the various issues surrounding the notion of 'destination image' that are being explored in the wider literature and that must be taken into account in developing a comprehensive framework of destination image.

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MANJULA CHAUDHARY is Professor in the Department of Tourism and Hotel Management, Kurukshetra University, Kurukshetra and Dean, Faculty of Commerce & Management. She specializes in Tourism Marketing, Tourist Behavior and Business Communication. Her research work includes books, articles in academic journals, industry knowledge papers; reports and projects for Government of India and different state Governments. She has been member of National Tourism Advisory Committee (NTAC) of Ministry of Tourism, Govt. of India; Member of working group on Tourism

(Human Resource Development) for 12th five year plan and; Advisory Committee on preparation of 2nd Tourism Satellite Accounts for India, 2011-2012. She is on the board of a number of universities and other academic institutes. She is on the editorial board of many national and international journals. She has been Director of Indian Institute of Tourism and Travel Management (IITTM) for four years under Ministry of Tourism, Government of India between March 2010 and March 2014. Email : manjulachaudhary@gmail.com



RANJEET KUMAR RAMAN is working Assistant Professor at Department of Tourism and Travel Management, Central University of Jammu, Jammu, India. Previously, he taught at Panjab University, Chandigarh and Indian Institute of Tourism and Travel Management (an organization of Ministry of Tourism, Government of India), Delhi, India. He has also worked as a Management Trainee with Kuoni Travel Pvt. Ltd., Kolkata, India and holds MBA (Tourism) degree from Pondicherry Central University, Puducherry.

Presently, he is pursuing Ph.D in Tourism Management from Kurukshetra University, Kurukshetra, India and teaches Entrepreneurship & New Venture Creation, Destination Management and Tour Guiding & interpretation. His research interests focus on Destination Branding, Destination Competitiveness, Pro-Poor Tourism and Service Quality. Email: rkraman.raman@gmail.com

Key Words

Creativity, tourism, culture, destination image, branding.

Abstract

Creativity has become increasingly important for sustaining the attractiveness of tourism destinations in recent years. This has acted as panacea for reviving the interests into those cultural features which otherwise have a weak chance of consideration in the integration of resources for the making of tourism products. Creativity has been employed to transform traditional cultural tourism that shifts focus from tangible heritage to more intangible culture and greater involvement with the everyday life of the destination. Branding destinations as creative is also a novel approach in tourism marketing and has implications in managing tourism development at destinations. This conceptual paper is based on observations and literature review to examine the prospects of using creative tourism as a tool for building destination image for the state of Jammu & Kashmir.

Prospects of Creative Tourism in Building Destination Image of the State of Jammu and Kashmir

KOMAL NAGAR

Assistant Professor, The Business School, University of Jammu

INTRODUCTION

The twenty-first century is witnessing profound urban transformation. Parallel to this change, the measures used to assess the success of destinations have also changed, one of them being the integration of creativity with tourism activities. Destination managers have generally addressed the issue of destination management by assigning cities to cultural tourism activities by engaging in the creation of icons and well known landmarks in order to promote the place. However, in an effort to be attractive, many destinations use similar strategies and formulas only to undermine their distinctiveness thereby losing their ability to compete. There is an immense felt need among the destinations to retain their competitive advantage through creative ideas. Creative tourism is in fact the way which offers strategies based on creativity for triggering engaged tourist participation helping also on image building of the destination.

This image building exercise however is faced by many challenges such as natural disasters, political crises, terrorism etc, despite the steady growth in world tourism over the past years. There is a need to explore alternate means to promote tourism in the destinations facing these challenges. The aim of this paper is to explore how application of creativity and co-creation can contribute to effective management of destinations with special focus on the destination image.

Methodology

The concept of creative tourism is fairly underexplored in context of Jammu and Kashmir. This study therefore takes a synoptic view of the existing and future possibilities specifically to carve out goals and strategies for the state by examining existing literature on creative solutions for destination image building through the application of creative tourism. Based on the literature review a conceptual model has been developed for the destination in terms of its potential for developing its creative spaces.

Jammu and Kashmir- The Destination.

Jammu and Kashmir is the northernmost region of India and is known world over for its picturesque landscapes and natural beauty. However, this paradise on earth has always been in controversy due to terrorism and political turmoil. Jammu is the winter capital of state and it is famous for its temples, particularly The Vaishno Devi Temple in Katra which is visited by over 1 crore 10 million pilgrims every year, making Jammu the most visited part of Jammu and Kashmir State.

Prior to the intensified political instability in 1989, tourism formed an important part of the economy of Jammu and Kashmir. The tourist economy of the state has been worst hit due to the increased political tension over the years. However, the holy shrines of Jammu and the Buddhist monasteries of Ladakh continue to remain popular pilgrimage and tourism destinations and are largely unaffected. Every year, millions of Hindu pilgrims visit holy shrines of Vaishno Devi which has had significant impact on the state's economy. However it also has many other leisure based tourist destinations across other districts. includes Patnitop, Sanasar, Kud, Mansar, Surinsar, and Bhaderwah. Marked by the presence of grand palaces and beautiful ancient temples, Jammu forms the

part of the transition between the Himalayan range in the north and the dusty plains of Punjab in the south. Between these two extremities lie a series of scrub-covered hills, forested mountain ranges and river valleys, encompassing several microclimatic regions that extend from Kishtawar in the north-east to Akhnoor in the south-west, and the historic town of Poonch in the north-west to the borders of Kangra (Himachal Pradesh) in the south-east. The Shivalik hills cut across the area from the east to the west while the rivers Ravi, Tawi and Chenab cut their way through the region.

Popularly known as “heaven on earth” Kashmir is the mountainous region of J&K and has beautiful locations in India that never cease to attract tourists. The landscape is defined by snow-clad mountains and the exquisite beauty of gardens. The natural beauty of Kashmir's landscape make it one of the most sought-after holiday destinations in India. After a long period of insurgency, Kashmir tourism has seen a boom, and travellers from around the world flock to the state. Most popular tourist destinations are Gulmarg, Pahalgam, Srinagar and Sonmarg. It also known for its handicrafts such as papier-mâché , woodwork, shawls etc.

Creative Industries of Jammu and Kashmir

Jammu and Kashmir albeit topographically different produces some of the interesting handicrafts and is the backbone of economy after agriculture. Besides being an important source of bringing money into the state, it is also a cultural expression. The handicrafts of Jammu and Kashmir include some vibrant hand-made crafts, which symbolize the cultural milieu of the state. The craftsmen of Jammu and Kashmir have mastered in making items such as carpets, baskets, wall hangings, shawls and much more. The handicraft industry of the state is thriving and provides employment to a large

number of locals. Whereas Kashmir is very famous for its handicrafts, Jammu too boasts of some exquisite and unique crafts which are true to its cultural landscape. Some of them are phoolkari, Basholi paintings, Calico paintings. Phoolkari is a traditional craft which has its origin in Punjab and was an essential part of the bride's trousseau till only a few decades back. As the name suggests it is a style of embroidery of floral designs. A variety of Phoolkari items are now being produced on large scale that testifies to the increasing popularity of the craft among the local population. Basholi paintings are said to have been described as Poems in colours. The paintings are marked by strikingly blazing colours bold lines, rich symbols and peculiar features giving an accumulative impact of highly sensuous environs. Calico Painting is practiced in Samba, a small town about 40 kms from Jammu. Calico Printing enjoys a wide popularity and uses vegetable colors to do block printing with help of wooden blocks on hand woven cotton cloth.

Literature Review

Concept of Creativity

There is no general agreement among the scientific community about the concept of creativity. It has often been linked to other concepts such as 'creative city' (Landry, 2000), 'cultural tourism' and 'creative tourism'. However, in the past there has been some debate regarding this definition, and several authors have developed their own.

The Oxford Dictionaries (www.oxforddictionaries.com) defines creativity as “the use of imagination or original ideas to create something; inventiveness”. According to Florida (2002) cited in Hollanders and Van Cruysen (2009) creativity is multidimensional. The three types of creativity are technological creativity (invention); economic creativity (entrepreneurship); and artistic/cultural

creativity. All these dimensions of creativity are interrelated, sharing a common process of thinking and reinforcing each other.

Although different places have their own definitions of creative tourism, there are commonalities among them, such as 'active participation', 'authentic experiences', 'creative potential development', and 'skills development' (Richards, 2011). Tourists are seen as co-creators of the experiences as they are seen playing active roles in co-creating their experiences while on vacation. Richards and Raymond (2000) define 'creative tourism' as 'tourism which offers tourists the opportunity to develop their creative potential through active participation in courses and learning experiences which are the characteristic of the destination where they are undertaken'. Different places use different terms for creative tourism, for example, 'Creative Tourism New Zealand', 'DIY Santa Fe' in New Mexico, 'Creative Tourism Australia', 'Creative Paris', 'Creative Tourism Austria', and 'Creative Life' in Taiwan.

Creative tourism appears as a key development option for various reasons and can serve distinctive objectives. It can help tourism to reinvent itself and also to give impetus to the creative energies of enterprises within the communities of a particular region. This may help in attracting creative and educated people (Florida, 2002) which in turn will contribute to the creative image of the place. Therefore, creative tourism is looked at as a vehicle that supports the creation of situations where visitors, suppliers and the local community can exchange ideas and skills to influence each other in a synergetic way. The application of creative tourism in case of Jammu and Kashmir offers an interesting case study for analyzing both practices and policies related to creative tourism and to creativity.

Creativity and Destination Image

Image plays an important part in how

tourist destinations are viewed (Bolan and Davidson, 2005), as it has been largely recognized as a primary decision-making and motivational factor in holiday travel (Baloglu and McCleary, 1999). Therefore, destination image is a decisive factor in positioning and differentiating destinations from each other (Ahmed, 1991). It performs a vital function as destinations with biased, familiar, positive and strong images have a greater likelihood of being selected by tourists (Pearce, 1982; Ross, 1993).

The concept of destination image has been an important and well researched area, with studies on the subject dating back to the 1970s when Hunt (1975) examined the role of image in tourism development. A number of recent studies have used the term "image" in relation to a tourist destination (Javalgi et al., 1992; Gallarza et al., 2002) and much of this work has focused upon image as a segmentation variable. Image is believed to have a strong effect on consumer behavior; thus, it has received increasing attention from destination marketers.

Like consumer behavior researchers, tourism literature adopts the concept of brand image and extends it to destination brand image. Building a destination brand image means identifying the most relevant associations for the destination and strengthening their linkages to the destination brand (Keller, 1993). There is a strong consensus that image is a key part of a marketing strategy for a destination and various researchers (Chon, 1991; Heath and Wall, 1991) have examined the use of image in brand formation for destinations.

Consumer behavior and hospitality and tourism studies generally define destination image as the overall impression of a destination (Gallarza *et al.*, 2002). Crompton (1979) defined it as 'the sum of beliefs, ideas, and impressions that a person has of a destination'. Such images are established on the basis of information processing from a variety of sources over

time (Gartner, 1993). Destination image refers to the mental ideas or conceptions that are held individually or collectively regarding a destination (Gallarza, Saura and Garcia, 2002). Destination image, according to Lawson and Baud-Bovy (1977) is the expression of all knowledge, impressions, prejudices, and emotional thoughts that an individual or a group has of a particular object or place. In sum, destination image is a personal perception of a place which can vary from one person to another. Individuals may have images of a destination whether or not they have traveled there based on a few impressions taken shape from the enormous amount of available information (Kotler, Haider and Rein, 1993). Baloglu and McCleary (1999) suggested that there are three types of image: perceptual/cognitive, affective, and overall image. Compton's (1979) definition falls into the realm of perceptual/cognitive images and refers to the beliefs and knowledge individuals have of a destination. Affective image refers to the emotions or attachment individuals have towards a destination, and overall image is a combination of the two.

Destination image has emerged as a crucial destination-marketing concept in the tourism industry, since it impacts consumers' decision making (Kim and Richardson 2003). Each person's image of a particular place is unique, comprising their own memories, associations and imaginations of a particular place (Jenkins and McArthur, 1996). Various studies have examined the effects of a positive destination image on behavioral intent and revisit intention (Gartner, 1993; Chen and Kerstetter, 1999). Destinations with stronger positive images tend to be favored in the decision-making process (Chen and Kerstetter, 1999). Mayo (1975) examined regional tourist images of National Parks in North America and found that there are three basic dimensions of holiday destination images: scenery, congestion and climate. Like most tourist destination

studies, Mayo's dimensions focus on physical or functional characteristics that are directly observable or measurable, for example, prices, size, and climate. Few studies have attempted to include the less tangible components of destination image or the difficult-to-measure psychological characteristics, such as the atmosphere or romance of the setting (Echtner and Ritchie, 1991). Ross (1994) comments that the only psychological variable measured in the majority of studies is 'friendliness' of locals.

Further empirical proof of how creative tourism can impact destination image came from Richards and Wilson (2005), who examined the creative tourism projects and contrasted them to traditional models of cultural tourism. When consumers participate in activities using simple materials and imagination, they develop unique experiences known as "creative experience" (Richards and Wilson, 2006), which has developed into a different kind of tourism experience, namely creative tourism. However, as Croy and Walker (2003) have indicated, more research is required to assess the evaluative components of image and to measure the effect creativity has on image.

Image can be formed through various sources. Among the several factors that impact destination image plays an influential role of inducing creativity in tourism experiences, such as offering consumers opportunities to participate actively, to interact with the environment, thus giving them first-hand experience with creative activities (Hung et al., 2014), has been empirically supported not only on destination-image formation but also on subsequent consumer behavior (Ali, Hussain, and Ragavan, 2014).

In the global era a negative or problematic image is a major obstacle to attracting tourists, high-quality residents and investors so places need to restore their image (Baker, 2007). The image that tourists have

of a destination is largely subjective because it is based on the perceptions each tourist has of all the destinations they have been to or have heard of (San Martín and Rodriguez, 2008). As the result of a perceptual and cognitive process, the destination image is formed from several sources of information (reference groups, group membership, media, etc.). Thus, any person can build an image of any destination (in their mind) without ever having been there. In other words, the image of the destination will be based on historical, political, economic and social information which, in turn, will shape the image that the person already holds (Echtner & Ritchie, 1991).

Since the perceptual image of a destination is presumed to be highly stable, changing a negative image into a positive one is a long process (Erfurt and Johnsen, 2003). In relation to creative cities, Flew (2013) maintains that new 'cultural infrastructure' can rejuvenate the image of cities and function as attractions for tourism. According to Avraham and Ketter (2013), destination image restoration requires a two pronged approach. They introduced a creative strategy based on a continuum of two groups of media strategies to improve prolonged negative images: the strategic approach and the cosmetic approach.

Creativity and Tourism

Creativity has been engaged to transform traditional cultural tourism, shifting from tangible heritage towards more intangible culture and greater involvement with the everyday life of the destination. Creativity has a number of advantages for city branding, including flexibility, the ability to target upmarket members of the creative class, the attractiveness of creative lifestyles and the links between creativity and the media (Flew and Cunningham, 2013). Tourism has been an important part of the creative revival of cities, since tourists were arguably attracted to the same 'buzz' as the creative workers, and attracting tourists in

turn helps to support the facilities that creative workers sought (Dogan, 2010).

The shift towards creativity in tourism can be seen as part of an evolution in the motivations of tourist experiences (Richards and Wilson, 2007). The creative dimension of tourism is no longer based on the singular production of meaning through the institutions of high culture (museums) and hierarchy (as is usually the case in cultural tourism), but also through creativity, atmosphere and narrative (Fernandes, 2011). Richards and Wilson (2007) identified clustering, consumers, co-markship, clarity and confidence as key elements of creative development which tend to ensure their smooth incorporation into large scale urban redevelopment schemes:

Creativity as a Tool for Building Image of Crisis Hit Destination

Creativity may be plentiful in many different locations, but it still has to be produced and packaged for tourist consumption. The fact that creativity is often spurred by adversity means that creative development may happen in areas which are at a disadvantage (Faulkner, 2001). While a place's positive image and reputation are built up over a period of years, it might take only a few moments to reach a state of crisis that could seriously damage the place's image and its tourism industry. Several countries, cities and tourist destinations are considered risky or unsafe due to terror attacks, natural disasters, epidemics, crime waves, wars, coups, racial conflicts, social-economic disorders or political unrest. As a result, many countries and cities are perceived as 'unsafe', 'dangerous' places that are best avoided.

When dealing with an image crisis, Parsons (1996) suggests a method to distinguish among three types of crises: (1) Immediate crises, where little or no warning exists, as in the case of the 2004 tsunami tidal wave in South-Asia (2) Emerging crises, which

develop slowly and may be stopped or limited, as in the outbreak of the foot-and-mouth disease epidemic (3) Sustained crises that may last for weeks, months or even years, such as the ongoing conflict in the state of Jammu and Kashmir. In any of the three types of crises listed, the destination management takes a significant role in handling the situation.

Tourist destinations around the world face the virtual certainty of experiencing a disaster or crisis of one form or the other at some point. Tourists and tourism destinations are therefore vulnerable toward both natural factors (such as the Kedarnath floods in Uttarakhand State) and anthropogenic factors (such as political issues, economic crisis) resulting in frightened tourists around the world. Such negative events associated with a destination leave an adverse mark on the tourism industry. Crisis and natural disasters endanger tourism development not only by the damage they inflict but also due to their unpredictability. The damage to the image of the destination as an unsafe place to visit may be substantial and so seriously affect tourism demand and consumer confidence (Ashley, 2005). Slovic's (1993) findings suggest that negative events decrease trust to a much higher extent than the positive events increasing trust.

Creative Solutions for Destination Image Building

For a better understanding of the application of creative tourism in destination image building, we take a closer look at some of the international best practices for creative tourism. Several researchers have examined various dimensions of creativity in tourism in different regions worldwide. Table I lists down select the best practices with their description of activities undertaken by them.

Table I: International Best Practices for Creative Tourism

Example Name	Location	Creativity Base	Description of Activities
Creative Tourism New Zealand	Nelson, New Zealand	Traditional crafts and handicrafts; languages; gastronomy	A network of creative businesses offering products to tourists via a wide range of creative experiences, including bone carving, Maori language classes, weaving, felting and woodwork and New Zealand gastronomy.
Arts in the wild	Ontario, Canada	Creative activities such as painting, drawing, sculpture, carving and photography	Courses are provided by a network of arts organisations, cultural sites and tourism suppliers, who based their work on the inspiration of nature. The experience is designed to be transformational: 'Ontario can help YOU transform YOUR desire for creative expression into a lifelong experience and a great feeling of accomplishment'
Music Festival 'Encuentro de Dos Tradiciones'	Mexico	'Calentana' Mexican folk music	This festival has helped to generate economic benefits for local people, as well conserving local cultural forms. The musicians pay for their food, lodging and transportation and some of Dos Tradiciones' administrative costs. Their participation also helps to bridge the gap between cultures. They come to learn about Mexican music and culture and they share their own music and culture on and off stage; hence 'two traditions'
Danceholidays.com	UK-based company with Latin American, European and African Bases	Dance; learned in situ in the original traditional setting	Tango in Argentina, Salsa in Cuba, Sevillanas and Flamenco in Andalucia, Belly dancing in Turkey, Egypt and Tunisia, Traditional ballroom dance in the UK and Samba in Brazil. As dances have become hybridised through innovation, dance -based tourism learning experiences (particularly related to fusion/hybrid dance festivals) are being produced in the new contemporary settings (for example, with Finnish Tango and Catalan Flamenco), demonstrating that the creative redefinition of traditional cultural forms can offer new distinctiveness

Laguiole knife crafting	Aveyron region, France	Traditional Crafts	Learn to make your own Laguiole knife, under the guidance of a professional knife-maker, choosing the material for your handle, assembling the spring, the bolster and the blade and finally finishing off with engraving, decorating and polishing. Designers including Philippe Starck have added creative innovations to the original Laguiole knife design and visitors can now follow suit, illustrating that the presence of creativity (i.e. a design icon) can be an attractive and seductive presence for the visitor
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Source: Richards and Wilson (2005)

Based on the existing literature on creative tourism practices adopted by destination management organizations in different parts of the world, it is proposed to conceptualize dimensions of creative tourism in the perspective of the study area-Jammu and Kashmir. The following section gives a detailed description of a model proposed for using creativity in the Destination Image Building.

Model for Creative Tourism through Tourist Engagement in Jammu and Kashmir

In the following sections, a three step model is proposed to creative tourism development for Jammu and Kashmir (figure 1). The creation of meaningful experiences is a win-win situation for the locals as well as the tourists. Engagements

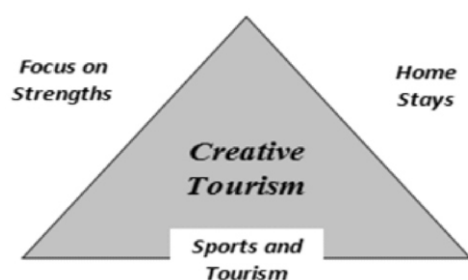


Figure1: Tourist Engagement based Creative Tourism Model

make people remember their experiences. Engagement is defined as a specific relationship between the consumer and the object of engagement (Brodie et al. 2013). According to Hollebeek (2010), engagement, in strictly tourist terms, can be viewed from the perspective of the mutual interaction taking place between tourists and other objects, such as tourist attractions, reception areas, brand names, trademarks, etc.

Focus on Strengths

Jammu and Kashmir is popularly known for the beautiful architecture of its temples in Jammu; and resort destinations of Kashmir. This provides an opportunity for the state to cash in on the image that has already been there. Relevant organizations can make use of the positive images to take up the development of artistic links between the locals and the tourists by engaging them in the conduct of theatrical performances and presentation of creative work such as plays which are either based on the social issues including the end of the age of Terrorism, which is very relevant to the state of Jammu and Kashmir, or the presentation of plays including religious passion. Such plays can be seen in outdoor places where there are a large number of people or in a theater with a limited audience. By doing so, the locals can generate wealth while the

tourists can gain a firsthand experience of the cultural heritage of the destination along with the present pulse of the destination.

Home-stays-The Best a Tourist can get

Tourism is a people-based economic activity built on social interaction, and as such can only prosper if it engages the local population by contributing to social makeup. Specifically, rural areas have become increasingly significant in the (re)production of tourism over recent years. A definite advantage of home-stays is the availability of a range of practices in which the tourists can participate while still being in a home like atmosphere. In its simplest form home-stays may reflect attempts to bring the real cultural exposure and opportunities into tourist space when these previously might not have been accessed in the city. Here the tourists might also engage in the exchange of the local art and craft and more specifically the local cuisine. Tasting, more literally, can also involve opportunities to sample and get to know local food and drink, including the production and presentation. Elsewhere, however, tasting local food and drink forms the basis of more limited spectacle and site-specific attraction. It is in the thrilling and exciting credentials of adventurous and environmentally interactive home-stays as well as in the skilled consumption of tradition and heritage, that the creativity of tourist destinations is discovered within contemporary tourism.

Sports and Tourism- An Integrated Approach

Especially in a place like Jammu and Kashmir which has elements of natural attraction in abundance, tourism as an industry does not need too much investment. Tourism allows individuals to go beyond their daily lives. Sport is an important part of tourism. One of the things that make sports a likely activity for tourists to have authentic experiences is its high propensity for tourist engagement. Such

This will also help in breaking the negative image of the place by highlighting its positives through the presentation of the destinations strengths.

engagements include the engagement that comes with being a member of a sport (Jones, 2000). In this respect, sport tourism is an effective and a useful starting point in the development of creative tourism. Tourists participate in sports while travelling (Hinch and Higham, 2011). Therefore, sport tourism is travel where a sporting activity is part of the purpose of the trip but researchers suggest that the tourist can be either a participant or a spectator. Hall (1992) has defined two types of active sport tourists: 'activity participants', who consider their participation as a medium of self expression, and 'players', who are competitive in their participation. Tourists who engage in sports do so with varying degrees of commitment, competitiveness and active passive engagement, segmenting the sports tourism market into niche markets or 'demand groups'

Sports tourism is the kind of tourism where a tourist finds out about a sporting event in the destination while being there and decides to see it. Another example could be that a tourist knows of a famous sporting area or stadium in the place they are visiting and chooses to visit it because it feels like something that ought to be done.

In the case of sport participation sport tourism is the number one reason for doing the trip (Weed, 2008). This includes all sorts of travel from going to a destination for skiing or for playing golf. Sport can also be means of transport such that when a tourist decides they will be riding their bike from, say Delhi to Ladakh, they are actively engaging in sport participation tourism. Sport tourism is still a niche market within the wider field of tourism. As a result, sport tourism can be instrumental in creating a niche market for a destination whereby tourists can identify their needs and

interests and link them with the destination and at the same time the destination ensures the active and creative participation of the tourists with the destination. In terms of creative tourism experiences, creative spectacles in the form of various sporting events can enhance the appeal of the destinations. Accordingly, in order to integrate sports in creative tourism, there needs to be focus on what is unique and typical about the destination and how participatory creative experience can be provided to the visitors (Richards and Marques, 2012).

Conclusion

The state of Jammu and Kashmir has enormous potential to emerge as a creative destination. Even in a crisis affected

destination, creative experiences, creative spaces and creative spectacles have the possibility of enhancing a destinations' image. The applicability of creative tourism in developing and promoting the state of Jammu and Kashmir is recommended by focusing on engaging tourists in three dimensional model. The article focuses on restoring the destination image by promoting it through focusing on already existing strengths, home-stays and sports events. It is suggested that promoting tourism around creative features allowing for the tourists' engaging experiences in places that suffer from an immediate or a prolonged image crisis can be instrumental in promoting a destination which otherwise suffers from stereotypes, generalizations and negative labeling.

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KOMAL NAGAR Ph.D., is a Sr. Assistant Professor of Marketing in The Business School, University of Jammu, Jammu, J&K, India. Her major research interests are in the area of tourism, advertising and marketing communications. Her research work has appeared in *Vikalpa* (IIM-

Ahmedabad), *Management Review* (IIM-Bangalore), *Vision* (MDI-Gurgaon), *NICE Journal of Business* and *Journal of Services Research*. She has presented research papers in various national and international conferences within and outside the country. Email: komalnagar@rediffmail.com

Key Words

Cultural events, creative cultural events, new tourism product development.

Abstract

Cultural events are one of the major attractions for the tourists who participate in them with the motivation to have cultural experience at one place; it is also significant for the organizers to showcase the culture of the destination at one place within a limited period; and it is equally significant for the host community to perform and interact with the tourists and reap the benefits of the event. Cultural events are limited in scope in the sense that the tourists participating in the event only view the culture and consume it as a ready-made product. To widen the scope there is a need to enhance the experience of the tourists. For this cultural event organizers need to move a step ahead by adding innovation in the tourist's experiences with their involvement and creativity to transform these events as mere cultural events to creative cultural events. The present study aims to give the theoretical framework for developing the cultural events into creative cultural events as a new product development in tourism industry.

Creative Cultural Events : A New Tourism Product Development at the UNESCO India Heritage Sites

POONAM SHARMA

Assistant Professor, Department of Tourism and Travel Management
Central University of Jammu

INTRODUCTION

Culture is an inseparable component of any destination's tourism development and the cultural capital of a destination comprises of tangible and intangible elements which acts as a driving force to attract the tourists. Cultural tourism-that relies on tangible and intangible cultural assets- accounts for 40% of world tourism revenues (UN, 2015). A tourist experiences the intangible cultural assets of the destination by attending the fairs and festivals, community traditions and rituals and mainly the cultural events. Cultural events are organized in the form of festivals, themed public celebrations (Getz, 2005), community values, ideologies, identity and continuity. The visitors' motive to attend these events is to satisfy their physical, social and personal needs. But in cultural events the visitor's participation is limited in the sense that they consume only through viewing and observing the culture in the form of audience of theatrical presentation of performing arts, purchasing the art objects, tasting the local cuisine during the event and consumed it as readymade product with no participation or interaction with the performers, artists and local community.

However, the experience of the visitors can be further enriched with the introduction of creativity to the demand and supply side or in the production and consumption of culture of the destination. There is a paradigm shift in the nature of cultural experiences with the involvement and innovation on both sides which eventually helps to develop a new tourism product i.e. Creative Cultural Events. These events introduces the destination's living culture to the attendees or event tourists and also reap other benefits like to attract tourists, for increasing the tourism capacity of the destination, catalysts and image makers (Getz, 2008). The other non-monetized benefits of these events can be social inclusiveness, resilience, creativity and entrepreneurship for individuals and communities and the use of local resources, skills and knowledge (UN, 2015). The present study explains how the cultural events organized at the UNESCOs India world heritage sites (UIWHS) are the prime product to introduce creativity, innovation and live involvement of the visitors and proposes to transform them in to Creative Cultural Event.

Review of Literature

Cultural Events

Cultural tourism acts as a panacea for preservation or revival of traditions and strengthens indigenous cultures (e.g., Boissevan, 1979). It includes visiting or experiencing heritages or attractions, such as archaeological sites, historical ruins, museums, art galleries, performing arts, concerts, festivals, or fairs. Cultural events are organized to offer unique experience to the tourists and each activity is consumed at the time of their performance. It is an interaction among the setting, people and management system (Getz, 2008). Event tourism is an important and emerging segment of tourism industry. Cultural celebrations in the form of events attract many researchers and practitioners to

develop it as a distinct body of knowledge and as an independent field of study (Getz, 2004; Getz and Page, 2016). In the literature, cultural celebrations and festivals is an interesting and emerging area for the researchers to study various aspects like music and tourism (Lashua, Spracklen and Long, 2014); art exhibitions and tourism (Mihalik, and Wing-Vogelbacher, 1992); foodies and food tourism (Getz, Robinson, Andersson and Vujicic, 2014); cultural events and tourism development (Blesic, Ivana et al, 2014); festivals and sociability (Hannam and Halewood, 2006); cultural event and attendees motivation (Crompton and Mckay, 1997). Cultural celebrations take many forms like commemorations, carnivals, festivals, religious events, processions, art exhibits, art and entertainment (Getz, 2004). Cultural planned events are categorized on their purpose and programme and these events objective is to offer a variety of programmes and foster civic pride and cohesion (Getz, 2008). Cultural events have a contemporary cultural movement, exploring its historical roots and help to create a regional identity and festivals, integrate popular culture and elite cultural realms irrespective of the authenticity threat posed by the political and tourism forces (M. Cavalcanti, 2001). Cultural events are supported and promoted by governments, businesses and corporation which ease their marketing strategies (Bowdin et al, 2006). Festivals, cultural and religious events are significant and can play a key role in the development of tourism. It is one of the fastest growing areas of leisure in the tourism industry for the last few decades. Cultural events and festivals are considered as a sub-field in event tourism and it is considered as a distinct and significant place in the eyes of anthropologists and sociologists because festivals are inseparable from cultural studies. Festivals (cultural events) studies are interesting for scholars in the scope for inspiring

creativity, attracting large crowds and generating emotional responses (Getz, 2010).

Creative Tourism

Traditional cultural tourism contributes to the creative tourism in promoting the cultural heritage of the destination and during a planned trip to the cultural destination; visitors decide to shift from observation/visitation towards participation/creativity mode (Rossitza et al, 2010). Creative tourism is an extension of cultural tourism. Creative tourism fulfills the need for cultural tourism to reinvent itself as well as to the need for cultural destinations to go ahead with attracting creative and educated people and make co-creation and creative atmosphere possible (Prentice, 2001:2005). It engaged the visitors and provides 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). Creative tourism development is based on two approaches: destination and activity based. Destination based creative tourism products are creative cities, creative landscapes, corridors or programmes of tour operators. Activity based creative tourism products are concrete activities independent of the location (Olson-Ohridska, 2010).

Creative tourism is positioned as a developmental tool and a panacea for many economic and social problems (KEA, 2006, UNCTAD, 2008, 2010). Investment in culture and creativity has proven an excellent means for revitalize the economy of cities, the tourism sector has become one of the world's fastest growing economic sectors. Cultural and creative industries represent one of the most rapidly expanding sectors in the global economy with a growth rate of 17.6% in the Middle East, 13.9% in Africa, 11.9% in South America, 9.7% in Asia, 6.9% in Oceania and 4.3% in North and Central America. Gross

worldwide tourism receipts grew at an average rate of 7 % from 1998 to 2008, with 12 % for the Least Developed Countries for the same period. Cultural tourism - that relies on tangible and intangible cultural assets - accounts for 40 % of world tourism revenues (UNESCO, 2012).

New Tourism Product Development

A tourism product is a combination of many components like physical goods, services, experiences, events, persons, places, properties, organizations, information and ideas (Kotler, 2001). One of the major components of tourism product is attractions and it may be natural or man-made. Cultural events is one of the special interest tourism product that offered the tourist all the intangible components of culture like art and craft, music and dance, theatre, cuisine etc. at one place. Events with major cultural component are increasing in numbers at global level (Lee et al, 2004). Cultural events not only raise local pride in culture but also give exposure to the increasing number of International visitors about the local community's customs and tradition, offering varied recreational activities contributes to the local economy (Long and Perdue, 1990). Cultural events and festivals as a new alternative form of tourism contribute to the sustainable development and improve the relationship between host and guest (Getz, 1991).

UNESCO's India world cultural sites are globally known tourism product defines physical spaces as the unique tangible architectural structures, offers cultural experiences in the form of festivals (cultural events) showcasing the performing arts of India, provides information about the pride linkages in history, interaction with the performers (persons) in the cultural events, organizations (tourism departments, trust or societies) associated with the cultural sites in organizing cultural events are also part of the product.

Cultural events organized in the form of cultural festivals at the UNESCOs India heritage sites are well developed cultural tourism products. The organizers are tourism departments, societies and trusts which arrange and manage the activities performed by the artists, promote the event as well as introduce the destination's culture among the tourists and provide opportunity to host community to harvest the monetary and non-monetary benefits. From the consumer's perspective, visitors and tourists experience the cultural performances, tastes the local cuisine, purchase the local handicrafts and art objects. They consume it as a readymade product. There is supply of cultural attractions more than cultural demand which leads to the competition among destinations for cultural tourists which gives stimulus to the creation of more distinctive and more impressive cultural developments (Richards and Wilson, 2007). To enhance the experience, understanding and involvement of the event tourists, there is a need to retransform these cultural events where they share their creativity, innovation and other skills in the event activities and participate with the producers in co-creation of creative tourism product. It is well recognized in the literature that the organizations should have a good understanding about the demand and supply in order to develop a new tourism product. On the demand side, event organizers has to determine the expectations of the event attendees like what event tourists do, how do they spend and engage in various activities etc. On the supply side, organizers develop, facilitate and promote events to provide maximum benefits to each stakeholder (govt., community, performers, sponsors etc.) and meet the expectations of the potential tourists.

From Cultural Events to Creative Cultural Events

India is a land of rich and diverse cultural heritage which attract millions of tourists every year. Its diversity in cultural and

natural heritage offers a distinct and varied experience to the cultural tourists whose motive is to view, see and contemplate the host culture. Cultural diversity creates a rich and varied world which increases the range of choices and nurtures human capacities and values and acts as a prime motive for sustainable development for communities, people and nations (UNESCO, 2005). Cultural tourism is a good form of tourism and offer quality tourism in the sense that tourism industry experiencing decreasing returns from traditional forms of mass tourism (Russo and Arias Sans, 2007).

In India cultural tourism is a dominant form of tourism. In the beginning of 21st century there is development of niche tourisms like ecotourism, gastro tourism, festival tourism, heritage tourism, theatre tourism, film tourism, art tourism which cater the individual interest of visitors. India promote itself as a 365 days destination for the cultural tourists because of the diversity, in any time of the year there is celebration of various festivals and cultural events, thousands of heritage sites and monuments depicts its glorious history and culture. There are 27 cultural, 7 natural and 1 mixed heritage sites of India incorporated in the list of UNESCOs World Heritage Sites. Listed world heritage sites itself are a must visit attraction for the cultural tourists; and the researchers, academicians, practitioners have their own motive of knowledge generation to contribute in their respective fields. Among the 35 UNESCOs World Heritage Sites, Taj Mahal is the one of the heritage sites which is also listed in the seven glorious wonders of the world. UNESCO's India cultural world heritage sites attract visitors in large numbers because of their uniqueness in terms of architecture, pride linkages in history. Tourism government organizations needs not to promote these sites in a manner that gives an opportunity to the visitors to interact, understand and mingle with the culture of the host community and cultural

events are one of the ways to fill this gap. In a few cultural heritage sites, a couple of societies and trusts are organizing annual cultural events in the form of cultural festivals to showcase the richness of the culture in the form of performing arts. The list of those cultural events are listed in Table I. These cultural events present the cultural dances, music, art and craft, cuisines, handicrafts etc. to the visitors. Most of the listed cultural events in table I are of international importance in which international tourists attends in large number and gets an opportunity to

experience the culture as well as tangible heritage of the nation. The scope of these cultural events is limited in the sense that the cultural artists like dancers, musicians are performed on the stage for a limited period of time and there is no direct interaction or participation with the attendees. Visitors participate in the events as only a spectator of the performances without any active involvement in the production of their experiences. In other words, these cultural events as a tourism product is offered to the visitors as a traditional and ready- made tourism product for consumption only.

S.No.	UNESCOs World Heritage Sites	Cultural Event	Theme	Duration	Month	Inception	Organizer
1.	Ellora and Ajanta Caves	Ellora Ajanta Dance Festival	Dance and Music Festival	4 days	January	2002	Aurangabad Festival Committee in association with MTDC
2.	Elephanta Caves	Elephanta Festival	Art and Music	2-3 days	Feb/ March	1990	MTDC
3.	Khajuraho Group of Monuments	Khajuraho Festival	Dance	7 days	February	2002	Kala Parishad under MPTDC
4.	Sun Temple, Konark	Konark Dance and Music Festival	Dance and Music	5 days	February	1986	Konark Natya Mandap
5.	Group of Monuments, Pattadakal	Pattadakal / Chalukya Dance festival	Dance	3 days	Jan/Feb	_____	Govt. of Karnataka
6.	Hill Forts of Rajasthan	Rajasthan International Folk Festival	Folk Music	5 days	October	2007	RIFF society
7.	Qutub Minar	Qutub Festival	Dance and Music	3 days	Nov/Dec	_____	Delhi Tourism Development
8.	Taj Mahal	Taj Mahotsav	Dance, Music, Art and Craft	10 days	February	1992	U.P. Tourism Department (Taj Mahotsav Samiti)
9.	Group of Monuments at Mahabalipuram	Mamallapuram Dance Festival	Dance and Music	Weekends	Dec. to Feb.	1992	DoT, Govt. of Tamil Nadu

Table I: List of Cultural Events organized at UNESCOs India World Heritage Sites.

Figure I explains that the concept of creative cultural events emerge from the cultural events. There is complete transformation of the consumption and production process in creative cultural events. Consumers want to be actively engaged in the creation of their experiences; sharing their creativity in various activities, show involvement in the

production process, interact with the organizers as well as performers to understand the destination culture and finally contribute to the respective society while maintaining the authenticity of the host's culture. In the creative tourism production system, creativity is the core element of the creative tourists.



Figure I: Creative Cultural Events are form of Cultural Events

For cultural redevelopment of the cultural events (Table I), creativity can be an added dimension; the visitors' engagement in co-creation of events with producers leads to the more involvement and learning about the culture. In general view, creativity could deliver wider benefits than a cultural strategy alone because culture is relatively static and anchored in the past where as creativity adds dynamism and realized the potential of people and places (Richards and Wilson, 2007).

In this study, the demand-supply framework has been proposed to understand that the need and motive of a cultural tourist is different from a creative tourist and the activities offered by the organizer are distinct for the creative tourist. On the demand side, organizers must understand that the creative tourist characteristics are different from the cultural tourist in the sense that a creative tourist is a learner,

explorer, innovator, and creative. To self express and rediscover himself, a creative tourist involvement in host culture is high in comparison to cultural tourist. With the engagement of a creative tourist in various activities of the creative cultural event can generate more social, cultural and economic benefits than in case of cultural events alone. On the supply side, the services offered at the creative cultural event facilitate creative tourists in contributing their respective innovations and creativity in coproducing the experience. The activities in the creative cultural event are performed in a manner that creative tourists not only learn the host culture but also get engage in producing some innovation in art and craft as well as in performing arts. The following figure 1 shows the demand and supply framework for the creative cultural events.

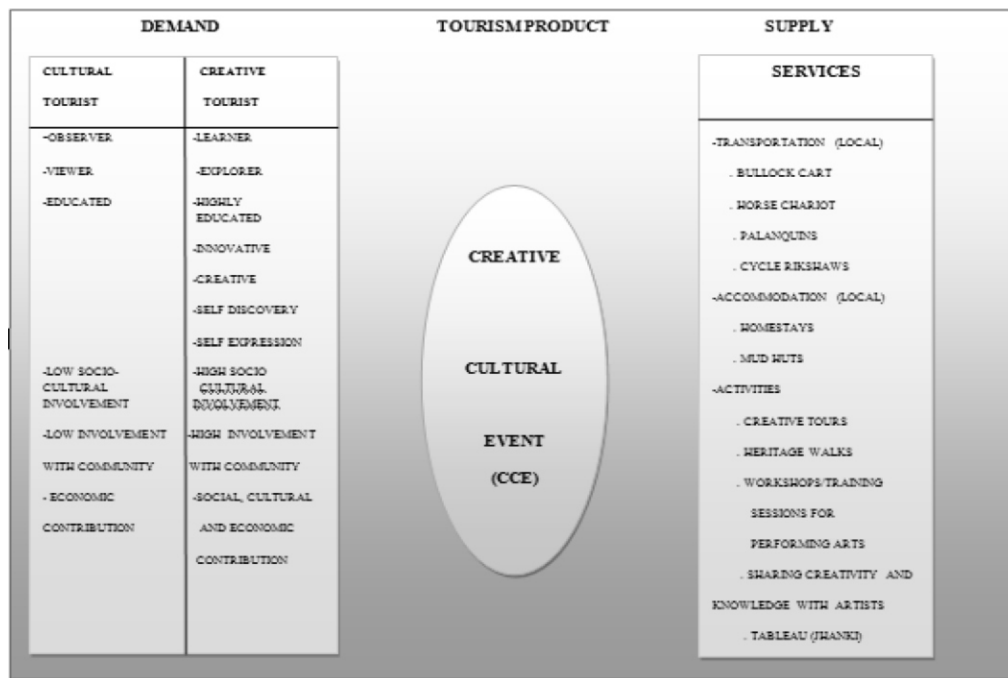


Figure II: Demand-Supply Framework of CCE

The prime motive of tourism organizations to organize these cultural events is to rejuvenate and revitalize the culture of the destination and raising more social and cultural benefits than economic benefits. With the change in the global cultural tourism trends, most of the countries added creative dimension to the cultural tourism to redevelop and revitalize the cultural tourism and offer distinct and competitive product to the visitors. Creative Cultural tourism is based on creativity, innovation and intangible content in the sense that the tourist's engagement in the co production of experience mingles the tourists own cultural values in to the host culture and produces a new creation. This is a shift away from specific cultural attractions (e.g. monuments and museums) towards intangible factors such as atmosphere, gastronomy and linguistic diversity in the attractiveness of places (Richards and Wilson, 2007). Tourism organizations need to change their focus from traditional cultural events to contemporary creative cultural events. The events are based on the resources of the past where as *creative* cultural events are based on the conservation

based on innovation. With the addition of creative content product-based cultural tourism like cultural events are supplemented with different channels and platforms. In creative cultural events, there is need to work together with visitors and residents for co-creation of knowledge that brings a change in the perspective of both towards culture.

Cultural events organized at the UNESCOs India Cultural Heritage Sites are well established and are world renowned cultural tourism products which fulfill the needs of the tourists to experience the culture of the country at a specific place and for a limited duration. The organizers motive to organize these events is to introduce the culture while showcasing theatrical activities, dance and music performances and provide an opportunity to the locals to reap social-cultural and economic benefits. Globally, there is a change in the demand pattern of the cultural tourists. They are no more remain as only seekers of first hand cultural experience by participating in cultural events but their interest shift from participation to involvement, engagement and co-production

of their own experience by adding creativity and innovation in the activities participated. It is one of the situations where visitors, service providers and the local community exchange ideas and skills and influence each other in a synergetic way and this situation is termed as creative cultural events in event tourism.

Creative cultural events introduces as new product in the cultural tourism market which fulfills the intrinsic need of the creative tourist to introduce his creativity in co-creation of the experience. With this backdrop, creative cultural events are explained as

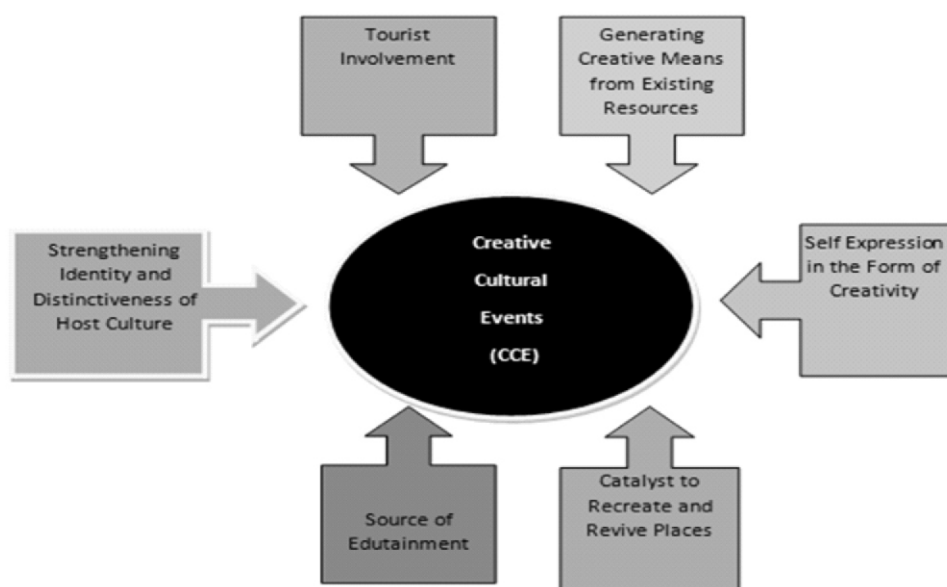


Figure III: Features of Creative Cultural Events (CCE)

Tourist involvement and CCE

At present, cultural festivals like Taj Mahotsav, Khajuraho Dance festival etc. are organized at the backdrop of the world heritage sites showcasing the culture in the form of dance and music where dancers and musicians are invited to perform and mesmerize the audience. To reshape these events as creative cultural events, organizers are required to involve the visitors in the cultural performances in some form by conducting workshop or invite the interested visitors beforehand, take their perspective in various performing arts and present it at the time of event. With this, a creative tourist is involved in learning the performing arts of the destination.

Resources in cultural events organized at the UNESCOs India Cultural Sites are tangible as well as intangible in nature. Tangible resources are venue of the event, basic infrastructure (accommodation, transportation, restaurants, and shopping places) and intangible resources are dancers, musicians, artists, services of the local community etc. Using these tangible and intangible resources in providing creative experience to the creative tourists with the creative content used as a creative background and the level of involvement of the tourist and the locals in the production of experience should be high. High involvement can be ensured through innovative ideas. Brain storming must be called for among stakeholders to come up with such ideas.

Transformation of cultural events into creative cultural events should lead to the strengthening of cultural identity and distinctiveness without affecting the authenticity of the performing arts. It should be based on the authentic experience it delivers to the tourist. For example after learning classical dances many international learners spread this art in their respective countries but the places where these classical dances have originated are symbolically more authentic in rendering the learning experience. Though creative events are not place bound but cultural creative events make the creative experience at their place of origin more authentic and stimulate creativity per se.

Performing arts make the performers to rediscover their talent, creativity and help them to self express in the form of art. In traditional cultural events, tourist experience only readymade products without any involvement or interaction with the tourism system. But in creative cultural events, a tourist has to play a bigger i.e. from a mere consumer to the co-producer of experiences by involving himself with the intangible aspects of the destination by creatively transforming experience in to more interactive that make the creative tourists to discover their hidden creative potential.

Creativity involves the learning, innovation and resubmission of output to the society. Cultural events organized at the world heritage sites are for the entertainment and for the promotion of the destination culture. But organized creative cultural events can add to the education element simultaneously as the creative tourists' one of the important motivations are having learning experience.

Heritage richness of the UNESCOs recognized world heritage sites backed by the annual creative cultural events give a fillip to social inclusion and urban regeneration. Creative people are attracted

as creative tourists, to these cultural world heritages sites to sample the atmosphere developed through creative processes. The atmosphere so created can form attraction in itself that gives unique identity to the place.

In the listed UNESCOs India World Heritage Sites in table I, few cultural events like Elephanta festival, Konark Dance and Music festival are organized for more than 25 years. There is huge participation of international tourists to recreate themselves with the cultural dance and music. The USP of this cultural event is not only to showcase the classical and folk dances to the audience but also organized introductory workshops. There are other ways to focus like introduction of gastronomy of the place, cultural heritage walks, museums, workshops on local art and craft and many more ways to recreate the place for the creative tourist.

Conclusion

From the above discussion it is concluded that the cultural events organized at the UNESCOs India world heritage sites can transform in to new tourism product as a creative cultural events to provide the creative and unique experience to the potential creative tourists.

And in the development of the new tourism product the focus should be on the process and contexts rather than the final product to have the meaningful experiences to the tourists as well as the service providers. Participation, involvement and engagement of the tourists, local community and organizers lead to the co-creation of experiences. These creative cultural events provide the opportunity to the local community to rejuvenate their culture, social inclusiveness. With time, these heritage sites, as a result of co-creation process, will acquire more and differentiated meanings both from organizers, local community and tourists. Globalization and high access of information about the indigenous culture,

knowledge of performing arts attracts the inbound tourists especially from USA, Germany, UK etc. to experience unique destinations which elsewhere are unobtainable (Olson, Iavanov, 2010). Since most of the events are organized at heritage sites by the government and transforming

these events into authentic creative cultural events will stimulate constructive market dynamism that shall bring community benefits beyond the profits generated from traditional cultural tourism.

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Poonam Sharma is Assistant Professor in Department of Travel and Tourism Management at Central University of Jammu, Jammu.

UNESCO (2012). *UN System Task Team on the Post 2015 UN Development Agenda. Culture-a driver and an enabler of sustainable development.*

Her research interests are on Event Tourism, Creative Tourism, Service Marketing, Aviation Management and Consumer Behavior. Email: poonamatcuj@gmail.com

Book Review

The Creative Traveler's Handbook, The Art Of World Travel: Life Seeing Instead of Sightseeing

By ELENA PASCHINGER

Full Flight Press, 2015

Reviewed by BHARTI GUPTA

Assistant Professor, Department of Tourism and Travel Management,
Central University of Jammu

The book is special in itself due to the information on creative travel that come directly out of the real time experiences of the author than mere assuming about what it means and how it relates to other socio-cultural and economic issues. The book starts with developing the basic conceptual understanding of creative tourism in a manner that immerses reader into the examples which help in easy internalization of the conceptual knowledge of the term creative tourism.

Besides the understanding of the term, readings through the 135 pages of the book infuse inspiration to have endeavours on the lines the author had on her creative travel to different destinations of the world.

The real time participative approach of the creative travel adds on to the hands-on experience of the cultural facts of the destinations which are authentic giving a pure experience of the real "sense of place". The drive for the creative travel gives experiences of a real sense of place along with actually immersing into the process yielding benefits of creating a new personality of the self. The various narrative shared in the book on the creative visits have imbued a sense of pride in oneself of one's own potential to be creative. Creative travel can be a passion for creative travellers and for those who think themselves of not being creative can be a source of confidence building.

The handbook is written in both informative style for presenting facts on what creative tourism is as well as in a motivational style for those who do not feel themselves as creative beings. The inspiration can also be drawn by those who see opportunities in reorganising or reengineering cultural tourism into creative tourism.

The author has briefly and meaningfully developed the reasoning at first hand on "Why" question as to why at all one should think of going for creative travel. The six elaborated

answers relate to the individualistic benefits of having company of like minded people, joy of exclusivity, Fun, surrender to the flow, sense of achievement and unlock one's own potential through new levels of learning.

The writer has given the characteristic features of creative traveller. The anecdotes shared by the author bring forth the joy of the process of being creative at the destination of creative travel.

There have been given tips on how to go creative, the tips are on advising the transformations and the preparations which one may need to be make. While sharing the anecdotes on creative experiences, the author has explicitly given references to the common human tendencies, fears and capacities which give a reader an insight to the commonalities shared by all humans of different societies.

The book has been formed in four main parts namely what is Creative Travel, Plan to Unleash, Go with the Flow; and Embrace the New You. The first part, what is creative travel goes with developing understanding the term creative tourism. The second part, Plan to Unleash details about the preparatory requisites for a creative travel. The knowledge of the author from her first hand experiences is valuable to any novice in exploring cultural tourism in its new extendable form. The various informative headings of this part are on when to go where to go, the creative travel landscapes (personally visited by the author), sourcing and sampling creative travel options, solo travellers versus creative travel in a group, access to foreign cultures, languages and interpretation, packing in right, learning how to budget, creating a travel package that fits you. The second part covers almost exhaustively the various queries of the one who is going to set off for the first creative travel.

The third part on "Go with the Flow" brings forth the various tenets of creative travel which attribute to success as creative traveller. The author has explained on the

meaningfulness of slowness, the creative trends like co-creation, experience economy, the network society and creative intermediaries, a growing appetite for relational travel, authenticity and self actualisation.

The author has wholeheartedly shared her rich experiences by giving a checklist on how to differentiate good from the bad; benefits of short creative lessons versus several day workshops, advice on preferring different modes of transport, significance of meeting the artists. The author has at many places given a piece of advice about having sensitivity to locals by being mindful, careful and respectful at all times. She has thoroughly covered important topics like handling foreign food, acculturation, time, money, safety and security. The author's selection of words inspire of not only being proactive in approach to move on to creative travel but also to the flexibility of welcoming serendipity.

The fourth part, "Embrace the New You" covers the topics on self achievements of new skills; and developing new friendships. The book is highly informative on the ten tips to stay creative.

The book winds up creatively with information on Resources of Creative Travel across the Globe. Overall, the book is complete from the perspective of a creative traveller to share information as needed by the first time creative travellers.

The book is available at the following link

<https://www.amazon.com/Creative-Travelers-Handbook-Elena-Paschinger/dp/1927557100>

Book Review

Thinking Through Creativity and Cultures Towards an Integrated Model

By Vlad PETRE GLAVEANU

Transaction Publishers, 2014

Reviewed by S.C. Bagri

Professor, Centre for Mountain Tourism and Hospitality Studies,
HNB Garhwal (a Central University), Srinagar Garhwal, Uttarakhand,

The book is pioneer in exploring the subjective and cultural receptions related to the phenomenon of creativity. This is infact a deviant approach to explore creativity which has traditionally been elaborated only as a psychological outcome of cognitive potentials of individuals. The book challenges the traditional approach of explaining creativity within the boundaries of God gifted genius minds by giving strong arguments that develop understanding of creativity in a holistic manner where the author has emphasised the importance of everyday creativity, meaningfulness of creativity in tetradic framework comprising of self, other, new artifacts and existing artifacts. Through this framework the author has communicated the relevance of already existing cultural influences on the new creation. The cornerstones of the traditional understanding of creativity are newness, originality, value and usefulness.

Throughout this book the author has exemplified his view points around his primary objects of interest i.e. the decorated eggs which represent Romanian cultural history. He expounds his knowledge on folklore, cultural anthropology and cultural psychology by the expository description of the creative innovation within the context of maintaining traditions. The author has significantly elaborated on the evaluation of the object of creativity and considers consensual expert judgement as a relevant criteria with due elaboration on the significance of the divergent ideas of creativity based on the multiple feedback methodology of evaluation. The book has 14 chapters excluding 1st and the 14th chapter devoted on Introduction and Integrated Model respectively. The rest of book has been divided into six sections namely A, B, C, D, E, and F.

The part A focuses on the theoretical foundations for the cultural psychology of creativity. The part B is on giving expository knowledge on methodological toolkit for

evaluating creativity. The part C is on building theoretical base for contextual importance of the object of creativity. The part D emphasises upon the social representations or implicit theories of creativity. This has been explained based on an empirical study aimed at uncovering social representations of creativity among lay people in western countries. The part E has introduced the Theory of Affordance eulogizing the significance of environment in contributing to what we create. The part F speaks about children creativity and how creativity becomes meaningful within the community process. This is pertinent to mention that throughout the book, references were taken extensively from case study on Easter Egg Decoration practices in urban and rural Romanian communities.

The last chapter has consolidated the cultural psychology of creativity as a present and future discipline.

The book is a retreat for those doing research in the domain of culture and creativity. This book does not serve as one time reading as enough especially for those who are not from the background of psychology and socio-cultural studies. Those who are doing interdisciplinary research they need minimum two readings to internalise the wealth of knowledge contained in this book.

The book is available at the following link <http://www.amazon.in/Thinking-Through-Creativity-Culture-Integrated/dp/1412854016>

Upcoming Conference

S.No.	Conferences	Date	Website link
1	Asia Euro Gwalior	9-12 November 2016	http://university.taylors.edu.my/asiaeuro/callforpapers.html
2	International Congress on World Civilizations and Creative Tourism	29 Nov-1Dec 2016	http://europe.unwto.org/event/international-congress-world-civilizations-and-creative-tourism
3	pushing the boundaries: driving tourism innovation & creativity through research apac conference	2-4 December 2016	http://www.ttra.com/chapters/apac-call-for-papers-2016/
4	THOR 2016	12-13 December 2016	http://www.tourism-conf.org/ImportantDate.html
5	ICCHT 2017 : 19th International Conference on Cultural Heritage and Tourism	23-24 January 2017	https://www.waset.org/conference/2017/01/paris/ICCHT
6	Enter2017 Rome	24-26 January 2017	http://www.enter2017.org/
7	ICCHT 2017: 19th International Conference on Cultural Heritage and Tourism, Australia	2-3 February 2017	https://www.waset.org/conference/2017/02/melbourne/ICCHT/home
8	CAUTHE Annual Conference	7-10 February 2017	http://cauthe.org/services/conferences/
9	2017 ttra Europe Chapter Conference	25 – 28 April 2017	http://www.ttra.com/events/future-conferences/
10	13th Annual International Conference on Tourism, Greece, Athens	29th May 2017 - 1st June 2017	http://www.atiner.gr/tourism
11	Kangaroo Island 15 th Islands of the World Conference	2-8 July,2017	https://kangarooisland2017.com/
12	Inaugural Critical Tourism Studies Asia-Pacific Consortium Conference – Hanoi, Vietnam	10-12 July 2017	https://ertr.tamu.edu/conference-news/

13	Cultural Sustainable Tourism, Central Macedonia, Greece	4-6 September 2017	http://lanyrd.com/2017/cultural/
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Compiled by Asma Bashir and Aamir Ali Ansari
Research Scholars, Department of Tourism and Travel Management, Central University of Jammu

News And Views

Culture is a Powerful Tool with Great Economic Potential

Arts and culture has a very important role to play towards a peaceful and prosperous society. Indonesia, the fourth most populous country in the world, is one such example which is famous for its rich cultural heritage with 17,000 islands, there are more than 300 ethnic groups and 700 local languages. The principle of unity in diversity is a part of country's constitution and efforts are being made to unite the people which may be divided by religion, ethnicity, politics or other factors.

There are various examples of non-violent ways of dialogue carried out in the country which include the puppet shows in Ampenan and Lombok to spread the message of unity in diversity. In Bali, to prevent the conflicts arising from modern tourism on the cultural practices art has been used. Looking at the important role played by the culture and art in peace, Denmark has collaborated with the Indonesian partners and launched a culture program named "Danish Culture Program" in Indonesia to boost bilateral cooperation on culture.

Arts and culture has become important for the development of the creative economy of Indonesia which was 7.5 percent of GDP in 2014, employing 11.8 million or 10 percent of the total number of salaried people. Various organisations in Indonesia are working for strengthening peace and reconciliation efforts and supporting Indonesia's creative economy for the freedom of expression for artists and cultural actors. "Indonesia Art Coalition" has taken important steps to establish and nurture the growth of independent cultural and artistic hotspots in Kalimantan, Sulawesi and Nusa Tenggara and in all to expand the creative economy and contribute to positive social change.

It provides a platform for dialogue, networks and an exchange of knowledge between artists and cultural actors and the general public. Indonesia's developed arts scene remains highly focused on Java and Indonesia empowers its artists and cultural actors through Java which includes the artists in public debates which diversifies the Indonesia's art scene and addresses issues that may be difficult through conventional communication. So, arts and culture play a key role in maintaining diversity, increasing tolerance and dialogue instead of conflict, which are integral to achieve peaceful development in Indonesia and beyond.

For more information, click on the following source link

<http://www.thejakartapost.com/news/2016/07/02/culture-a-powerful-tool-with-great-economic-potential.html>

Tourists will be Allowed to Explore More at Rashtrapati Bhavan

Rashtrapati Bhavan, President of India's residence, is all set to introduce the tourists with three zones within the complex which comprises of the main building, two museum complexes and the gardens which the tourists will be able to see in one tour. This new tourist circuit will be inaugurated on July 25.

For more information, click on the following source link

<http://indiatoday.intoday.in/story/rashtrapati-bhavan-tourism-delhi-travel-india-lifetr/1/704669.html>

Managing Cultural Practices

There is a controversy which has been arisen due to the decision of the Karnataka state government to privatize Venkatappa Art Gallery in Bengaluru. The artists and the public have been criticising this decision to privatize the gallery as an

outcome of the MOU that been signed between the Department of Tourism, Karnataka state government, and the Tasveer Art Foundation, a private art gallery/foundation.

The MoU grants permission to the Tasveer Foundation to renovate the existing building and “adopt” the gallery and also allows all curatorial, exhibition and programming decisions to be taken by the Museum of Art and Photography (MAP), a division of the Tasveer Foundation, and its curators and advisory panel. All this has been negotiated under the Karnataka state government's “Adopt a Destination” scheme. As part of this scheme, the government hopes to provide better experience to the tourists from before arrival to after departure and lot of facilities, infrastructure and services needed to be upgraded through PPP.

Looking at the various above benefits, still the people have been criticizing this decision because they think that government wants to grab the property located at a prime location in the name of promoting tourism in the state. There is some solutions to this problem which talk about the Dutch model of privatisation or automisation.

For more information, click on the following source link

www.epw.in/journal/2016/18/web-exclusives/managing-cultural-practices.html

Building "Nostalgia" Communities

South Asian migrant workers in Malaysia which have created their own little exclusive comfort zones have tried to find a sense of belonging in a new socio-cultural milieu. There has been a lot of migration of foreign workers to Kuala Lumpur, hundreds of young people from different parts of South and Southeast Asia continue to arrive in Malaysian land. And most of them are employed in the construction, plantation, manufacturing, agricultural and domestic sectors as well as in security firms.

There has been a mix of cultures in Malaysia due to which there are issues of

belonging and identity which led the political leaders of the three races to create their respective race-based political parties. Consequently, the Malays formed the United Malays National Organisation, the Chinese founded the Malaysian Chinese Association and the Indians founded the Malaysian Indian Congress to look after the interests of their own communities. And these kept on changing and growing with the challenges and changes in the situations in Malaysia.

Various communities have successfully adapted to their physical or spatial environment in familiar places such as places of worship. For instance, workers from Punjab often gather on Sundays in the local gurdwara, which has become a common meeting place not only to satisfy their spiritual needs but also as a space for social interaction and sense of community. The foreign workers in Malaysia, in their own innovative ways despite limited opportunities, build “nostalgia” communities tied together in the hope that one day they will return home to their loved ones.

For more information, click on the following source link

<http://www.epw.in/journal/2015/24/web-exclusives/building-nostalgia-communities.html>

Chinese Culture As The New Soft Power Currency

China is gaining world attention towards itself as a strong economic, political and cultural power. It has started to use soft power to strengthen itself in the world. President Xi Jinping has moved further and concentrated on the “cultural soft power”. There is full-fledged cultural industry in China to showcase Chinese culture to the outside world using the newly emerging media, traditional arts, and crafts, tourism, Chinese traditions, language, and education.

China is also using its language as a soft power due to its importance in the global

culture attractiveness. China has been promoting the study of Chinese language all over the world. It does this in two important ways; firstly through the Confucius Institutes which act as a perfect conduit of Chinese language and culture and secondly through generous scholarships to study in China. China's culture and tradition has played a big role in expanding China's footprint beyond economics. India can learn from the same and reap the benefits which China has been reaping through its culture and language. For more information, click on the following source link

<http://swarajyamag.com/world/chinese-culture-as-the-new-soft-power-currency>

UNWTO Addresses the Impact of New Technologies on the Tourism Sector in Japan.

There was the 28th Joint meeting of the UNWTO commission for East Asia and the Pacific and South Asia from 1st to 4th June 2016. The linkage between tourism and new technology in the Asia Pacific region has been deliberated to examine the emerging technologies that are relevant to the tourism sector. The conference highlighted the innovations which are brought in the tourism sector by the technological advancements and emphasized on the opportunities that technology can bring to the tourism sector and enhance it.

In this regard the UNWTO Secretary General emphasized on the priority areas that can make travel more effective through technology and innovation such as e-visa, use of ICT's, new business models, and others such as crowdsourcing, 3D printing, etc. For more information, click on the following source link

<http://www.4hoteliers.com/news/story/15939>

Dubai' Branding is Getting a Generational Makeover

Apart from the architectural achievements, advanced technology or the multiculturalism, there are other characters also which will be contributing to the positioning and recognition of Dubai like the creative "place making".

The recognition for Dubai's creative and cultural initiatives is a key ambition for the UAE government and there are many such initiatives newly completed or under way. To attract more people to Dubai, numerous creative enterprises have been initiated and are being implemented and many have been operational.

Research has been conducted in Dubai to identify that how creative place-making can enrich the city. This research project in Dubai identified a connection between the tourism destination and the brand through the use of creative place-making. A key finding from the research was that Dubai is now perceived as the leading city in the region for the creative industries, and therefore, enjoys an increased brand recognition.

The concept of creative place-making partners people from public, private, non-profit and community sectors to strategically shape the physical and social character of a neighbourhood, town, tribe, city or region around arts and cultural activities. The term was given to the practice of leveraging the power of arts, culture and creativity to serve the community's interest. In doing so, the town or city takes on its own distinct identity. This acts as a form of marketing, known in the industry as destination branding.

Considering the experiential nature of tourism, where the visitors want authentic experience of the place they are visiting rather than stay in a hotel, the creative place-making is being used for value creation for a brand from the arts. So, in

this case the creative community of the city can contribute to the uniqueness of the place and as such the place can be marketed on the same lines. The shift from the old positioning to the creative place making is the focus of Dubai. For more information, click on the following source link

<http://gulfnews.com/business/sectors/media/dubai-branding-is-getting-a-generational-makeover-1.1853968>

Over 60 cities Team Up to Boost tourism and Creative Industries

The Indonesia government is establishing a network of over 60 cities with high creative-industry potential to boost productivity and attract tourism to their respective regions as 60 percent of foreign tourists come to places in Indonesia based on creativity related interests. Bandung in West Java and Yogyakarta, as well as emerging cities such as Gorontalo, North Sulawesi and Medan, North Sumatra, are some of the names for the creative industry.

This idea of creative industries can boost cultural-based tourism, which includes products of the creative industry, as the country's biggest tourist attraction, according to a survey conducted by the Tourism Ministry of Govt. of Indonesia. The creative economy contributes around 7 percent of Indonesia's GDP.

The tourism sector heavily relies on the creative economy. The government has aimed to build creative camps and centers where artists can exchange ideas and produce their work, creating an ecosystem to boost the creative industry in the cities that are part of the network. The network will be established during the Indonesia Creative Cities Conference (ICCC), which will be held in late October for the first time in Surakarta, Central Java, one of the established creative cities. For more information, click on the following source link

<http://www.thejakartapost.com/news/2015/1>

<0/07/over-60-cities-team-boost-tourism-and-creative-industries.html>

NSW's Region is an Exemplar of the Power of Culture to Draw Tourism and Revitalise Local Communities.

There are many creative communities in the region, including Gloucester, Port Macquarie, Nambucca Valley, Bellingen and Coffs Harbour. But the fastest growing region which is a thriving creative region is the Mid North Coast with a high level of community arts and community cultural development, the creative industries have become a cornerstone of its regional economy.

A sustainable and resilient arts culture is being built in the region through new initiatives and networks and tourism plays an important role in this economic development. There are higher amounts of tourism inflows in the region and the tourists want to do something cultural. So, the pairing of arts and culture with tourism can lead to economic development by bringing more visitors to the area, while also contributing to community and local areas through creative practice. For more information, click on the following source link

<http://www.artshub.com.au/news-article/sponsored-content/audience-development/brooke-boland/why-arts-and-tourism-need-each-other-251464>

Climate change needs urgent action

Climate Change is one of the greatest challenges of the present times as it directly impacts the ability to achieve sustainable development. Mekong Tourism Forum in their recently held conference in July, 2016 stressed on the dire need to seek a collaborative effort on the part of public as well as private stakeholders to pay attention on the sensitive issue of climate change. The experts in the conference warned that if we do not deal with this issue on urgent

basis, our existence will be in danger. The conference highlighted on using the 'sustainable development' and 'green marketing' not just as buzz words but doing something concrete on the ground basis. It is the high time to pay sincere attention to climate change and sustainable development else we ourselves are inviting the natural disasters like droughts, floods etc. The Govt. should poise the issue and implement it as per the framed policies. For more information, click on the following source link

http://www.ttgasia.com/article.php?article_id=27536

Do we need a new hospitality culture?

The Conference “Flight, Migration and Tourism” was held in the context of refugee tragedies in the Mediterranean. The highlight of the conference was the presentation given by the reporter Wolfgang Bauer about his live experience as a disguised refugee from Europe to Syria. The main agenda of the conference is to look into the hospitality culture of a country and how they deal with the tourists and refugees. The panel concludes with the discussion that refugees too be hospitably treated same as the guests and hospitably can be lived in a non tourist context too as this also helps in establishing the cultural, economical and social sustainability. For more information, click on the following source link

Do we need DMO's in the future?

The 27th Eichstaett Tourism talks about the future of Destination marketing of the places keeping Bavaria as an example. The main aim was to look into the promotion of the Area / District as a whole. The conference redefined the role of a destination manager to look more into the overall development of the destination as well as culture so that the tourists feel like locals. This kind of thinking and promotion

will give the true essence of the place to guests. It will also improve the quality of life of locals. The focus was to redefine the thinking in terms of digitalization and areas like theme management.

Workshops enhance Education Standards

Eyeing to develop and upgrading the country's hospitality and tourism industry, Philippines initiated with the Certified Hospitality Educators (CHE). Asia World Hospitality the official representative of American Hotel & Lodging Educational Institute (AHLEI) in the Philippines organized and implemented this first-ever series of Certified Hospitality Educator (CHE) workshops in May and June, 2016. These programs are prepared to strike the balance between academic programs and industry needs. The local skill has been geared up to match the global standards and foster the growth in hospitality sector. For more information, click on the following source link

https://www.ahlei.org/About/News-Room/Newsletters/2016---07-July/?utm_source=ZohoCampaigns&utm_campaign=Educational+Institute+-+July+2016+eNews_2016-07-14&utm_medium=email

Compiled by Swati Samnotra and Parul Jasrotia

Research Scholars, Department of Tourism and Travel Management, Central University of Jammu, Jammu.

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- Compiled by Swati Samnotra**
Research Scholar, Department of Tourism and Travel Management, Central University of Jammu, Jammu.

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