"Opportunity for Creative Tourism After The Pandemic"

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Abstract

The early 2020 COVID-19 epidemic had a negative impact on tourism, leading academics to question the industry's long-term viability. The purpose of this literature review is to investigate the potential contribution that creative tourism may make to the revival of the industry by focusing on immersive, locally-based experiences that make use of local resources and include both residents and tourists. Over-tourism, mass tourism, and touristification seem to have inspired the rise of creative tourism as a response to the want to connect with others, to feel good about life, and to preserve the planet for future generations (for the places we visit and future generations). This paper explores the potential of creative tourism, asks questions about its feasibility and potential contribution to pandemic recovery, and makes connections between post-pandemic tourism research (tourist perceptions, community/territorial needs, tourism planners' vision, etc.) and creative tourism.

Keywords : Pandemic, Creative Tourism, Sustainability, Locals, Visitors, International Effects of the Pandemic on Tourists

1. Introduction

Several reports from Wuhan city in early 2020 led to the confirmation by Chinese authorities that a novel coronavirus had been discovered. The novel coronavirus (2019-nCoV, also known as Covid-19) epidemic was designated a Public Health Emergency of International Concern by the World Health Organization (WHO) on January 30 because of the virus's ability to traverse international borders. After the first 19 nations reported cases of human-to-human transmission, it quickly became apparent that this kind of thing could happen everywhere in the globe. Authorities on a global scale were compelled to implement containment measures, including the establishment of safe distances and maximum capacity in places, the implementation of remote work, the suspension of services, and, in certain cases, the proclamation of a lockdown. It was no longer practicable to travel, particularly for recreational reasons.

Because of the catastrophic effects of the COVID-19 pandemic on the economy, the travel industry was one of the most hit when the virus first appeared in early 2020.This caused 2020 to break all records for lowest tourist numbers ever. The direct and indirect employment in the tourist industry may be lost if 1 billion people started traveling more. The stats are notorious: in 2020, 72% fewer tourists will visit than in 2019 (the last year before the epidemic), and in 2021, 71% fewer tourists will visit.

As the most severe obstacles to travel begin to disappear, the industry is showing signs of recovery. While tourism is expected to rise in 2022, it will still be lower than 2019 levels (the aforementioned UNWTO research found that while travel activity in 2021 was less than 70% of the one seen in 2019, preliminary figures from 2022 suggest just less 43%). The domestic travel market is slowly but steadily showing signs of improvement.

people's willingness to do so is growing as international tourism improves. However, they reflect fresh worries, with new research showing substantial shifts in post-pandemic vacation plans. Post-pandemic travelers seem to have altered consumption habits, choose destinations based on new criteria, and take safety precautions more seriously, all of which will be discussed in this review of the relevant research. After Covid, it became increasingly common to consider the possibility that being in human company poses a genuine risk to one's survival. After discussing the difficulties that conventional tourism is having to deal with as a result of the changes in how visitors see their trips, this section will discuss how creative tourism may be one solution to these issues.

2. Definition of Creative Tourism from the Literature

Research on creative tourism dates back to the early 2000s. As initially defined by Richards& Raymond (2000), "creative tourism" is an alternative to the typical tourist experience that mass tourism provides. Through "active involvement in courses and learning experiences which are typical of the vacation location where they are conducted," it gives guests "the chance to develop their creative potential." Though earlier definitions of "creative tourism" were more restrictive, they are still useful now. New definitions place an emphasis on previously unacknowledged methods of putting creative tourism into practice Indeed, co-creating processes have become increasingly important in modern creative experiences (Cabeça et al., 2020). For creative tourism to succeed, it is crucial that both tourists and locals take part in meaningful ways in authentic cultural experiences. and to "be, do, touch, and see"

(Perkin & Thorns, 2001: 189). Besides tying up tourist offerings with the area, using native resources, and guaranteeing community participation, creative tourism also has to open up channels for personal growth and expression, as well as spark imagination and feeling in its participants. Crucial components include "active involvement, .The potential of creative tourism as a solution to the problems confronting the tourist industry today is discussed alongside its unique characteristics.

3. Research Problems and Methods

What the future of tourism will look like has been the subject of research by a number of academics recently. But how can the sector recover the confidence of those who could one day become tourists? How will each location draw tourists to its shores? Which habits will vacationers take on? Despite the lack of available empirical data, the researchers' observations of trends and obstacles merit examination from a theoretical and exploratory perspective.

Pandemic offers a chance to reevaluate the tourist infrastructure." Could imaginative vacationing be an answer to the problems that conventional tourism is experiencing? Is it possible that this kind of tourism might serve as a viable alternative for travelers who want to avoid congested tourist hotspots while still showing concern for the locals' quality of life and the destination's long-term viability? And might the restrictions brought on by the epidemic be seen as opportunities for innovative tourism? The answers to these puzzles may be found by comparing the continuing study on creative tourism in the aftermath of pandemics, with a focus on visitors' experiences, host communities, and the service providers in the tourism industry.

4. Analysis: Post-Pandemic Tourism Possibilities for the Arts

Inspiring Happiness and Satisfying the Yearning for Feelings: What the Tourism Industry Can Learn from the Creative Industries, It's not new, but it's becoming more common: visitors are eager to talk to locals and make (or look for) personal connections to the destinations they visit. To "separate fully from their home life and connect truly with an other way of existence" (Amadeus Traveller Trend Observatory, 2015: 4), an increasing number of tourists are opting to integrate themselves into the local community. In addition to the tangible benefits, conscious travelers place a high importance on experiences that appeal to their sense of ethics, spirituality, and authenticity. For conscientious vacationers, the journey itself is the destination. When planning a trip, it's important to think about the stories each location might tell, the feelings they could evoke, and the locals that call it home. After the pandemic, a specific kind of traveler is more concerned with the pursuit of pleasure and the value of their travel experiences, as noted by Stankov et al. (2020). Today's vacationers care less about the "what" of a destination and more on the "why" they should go there. Visiting new places may have positive effects on visitors' minds, hearts, and social circles, helping them form the kinds of connections they're hoping to find. Not simply with locations, but also with the development of emotional connections and the pursuit of more humane interactions between visitors and locals. In reality, tourists are also anticipating opportunities to participate in the local community, a factor that is crucial to the success of creative tourism.

One important question is answered in the research by Remoaldo et al. (2019) cited above: who is the creative tourist? According to novel studies conducted in Portugal, visitors who seek out creative tourism experiences have a desire to have a good time, are open to trying new things, value interacting with others and the local community, and value learning about and practicing aspects of the host country's culture through activities that require them to use their imagination and expertise.

This kind of traveler follows the road of immersion and involvement (Pine & Gilmore, 1999) and a quest for authenticity, meaning, and purpose as they travel to the destination of their dreams. As people plan their vacations for 2022, they are looking for chances to have life-changing experiences, such as visiting a place they've always dreamed of or participating in outdoor sports. Local communities and local enterprises are essential to this situation as well as the local assets of a certain location.

Since it is the creation of these one-of-a-kind locations and the incorporation of local communities into tourist planning that really makes each place stand out, place-based tourism is essential. Furthermore, multiple studies show that location-based tourism may deliver economic, environmental, and socio-cultural advantages when it respects the "spirit of place" (Imon, 2017).

They co-create the tourist experience, deepening their understanding of and appreciation for the host culture.

Community engagement is crucial in ensuring that each visitor's experience remains unique and not reduced to a commodity in the tourism industry. In reality, the culture demand may compel tourism operators to tailor experiences to guests' preferences, or even to fabricate cultural characteristics of a region for the express goal of luring tourists. Local customs are reduced to simple commodities by the commercialization of their perceived authenticity and creative popularity. Communities must be engaged if they are to play a role in preserving the core elements of cultural practices, since doing so requires considering what practitioners and tradition bearers themselves value most within their own cultural framework (Cabeça, 2016). As we'll see later, catering to the desires of both visitors and locals is essential for preserving a destination's unique character and fostering topophilia (an emotional connection to a certain location) (Casey, 2009).

Recently, it has been stated that "may realize people's 'dreams and wishes'" is "active engagement, socially and ecologically responsible traveling." Now, consumers have joined the ranks of those who voice concerns about a location's environmental impact alongside suppliers and hosting communities. After a pandemic, travelers may think more ethically about where they go and how

they may help the local community and the ecosystem as a whole (Kocak & O'Rourke, 2021).

Vacationers now consider the effects of their trips on locals' lives and economies, as well as the harm they may bring to a destination's historical sites, natural landscapes, and cultural traditions. Possibilities for a new kind of tourism to arise, one that achieves social and economic aims while also benefiting local communities, are expanded. Incorporating "responsible tourism" and "creative marketing" into existing tourist policy is essential, as stated by the author. Tourism should be seen as a way to help maintain and grow local communities while protecting natural and cultural landmarks. Future generations depend on the tourist industry, thus it's important that the industry uses its resources responsibly. The pandemic, as argued by Seabra and Bhatt (2022), provided suppliers with new reasons to encourage responsible behavior on the part of tourists and to reevaluate traditional perspectives on the tourism industry.

The goal of making tourism a more sustainable and responsible sector had not been completely realized until Covid. The epidemic and the resulting attention to climate change have restored the importance of creating greener economies and more resilient communities.

A new kind of traveler, one who cares about the well-being of the communities they visit and who is prepared to sacrifice for the sake of preserving local traditions, has emerged in response to the rising desire for immersive experiences that imply commitment to places. If customers take advantage of unique tourist offerings, they may be certain that their purchases will have a positive impact on local economies since both the local community and its resources will benefit. To preserve local identities, territories, and communities while also benefitting locals, tourists, and businesses, creative tourism offers a chance to reimagine the pre-pandemic tourism model in a way that is more sustainable and connected to the local community.

It is also important to limit the negative effects of tourism by controlling the number of visitors. Corbisiero & Monaco (2021) highlight the potential for post-pandemic communities to develop innovative approaches to tourism management.

5. A Solution to the Problem of Over tourism

While the terms often get used interchangeably, mass tourism and overtourism really deal with distinct parts of the same problem. The two terms, "mass tourism" and "overtourism," describe the same phenomenon: large numbers of visitors flocking to the same location. Both occurrences have a detrimental effect on the overall quality of the tourist experience, both for locals and for travelers. Overcrowding and large influxes of tourists were regular problems in well-known areas before the epidemic. The number of tourists visiting various locations dropped dramatically during the epidemic. People in the aftermath of a pandemic are wary of gathering in large groups for fear of contracting the disease (Kocak & O'Rourke, 2021). They also tend to avoid close physical contact, particularly with strangers. Should we start thinking about other forms of vacationing?

Over tourism has negative effects on locals and the environment, and it also dampens the fun for visitors. Moderation of risks by concentrating on sustainability is advocated in studies of strategic ways to revive the tourism sector and includes measures like crowd control (Koh, 2020), mitigation of visitor flows, investment in cultural tourism, conservation, and environmental practices, and so on.

There is now a chance to fully pursue several techniques that were anticipated before the epidemic (written into marketing plans, clever specialized strategies, etc.). Goals in the areas of ecology, culture, and health join the ranks of product and market diversification.

Certain of the challenges that must be surmounted are seasonality, environmental degradation, historical loss, insecure employment, and, in some cases, a higher number of visitors than locals. Additionally, some small and rural places have been desertified as a result of mass tourism since they are unable to compete with more appealing locations.

Increasing the variety of attractions available to visitors is a key factor in ensuring the long-term success of a territory, since visitors are spread out among many destinations. Creating a territorial culture is important because it allows each location to pool their resources to better serve tourists. One demographic of travelers that like this approach is the kind that wants to get away from the hustle and bustle of the city and focus on the destination's more distinctive features, such its cuisine or its customs.

As a countermovement to cultural tourism's industrialization, Creative Tourism is gaining popularity as a way to boost rural economies, increase appreciation for local traditions, and promote environmentally responsible travel. It goes beyond just catering to a certain niche in the tourism industry. It discusses the need of broadening the range of attractions available to visitors, expanding tourism in less populous areas, making better use of regional assets, and bolstering local economies. Creative tourism is drawing sightseers to off-the-beaten-path destinations, such as rural areas and sparsely populated regions, where they may engage with natives and learn about their culture. By channeling native ingenuity and resourcefulness into long-term improvement initiatives, creative tourism boosts a region's appeal and sense of self.

This data not only necessitates an increased rebuilding effort and the exploration of novel means of stimulating local economies, but also calls for the development of innovative techniques for handling crises. We need more robust networks that can empower

human resources, publicize goods, educate consumers, and increase demand. A network may improve the quality of its product or service, educate its members, provide new ones, generate new ideas, pool its resources, and boost the proportion of its members that are really represented in the network. It requires size and energy to express itself and persist over time.

The benefits of working together to generate new ideas has been researched and commented upon for quite some time. Innovation and community building benefit from the participation of diverse actors in collaborative processes, which serve as a hub for the exchange of ideas and the development of new skills. This new way of working emphasizes trans-local value networks rather than a single local initiative.

Via synergy creation, businesses may expand while working toward a similar purpose, such as the promotion of a region that boosts local economies through tourism. Actors need to work together, as D'Angella & Go (2009) remind out, for any one of them to achieve their goals. When people work together, they become more formidable opponents.

People who are looking for social distance and outdoor activities are also drawn to innovative tourist experiences, which are generally located in low-density zones.

6. Results: Alternatives to Mass Tourism: The Creative Sector

The prospects for creative tourist growth discussed above, as well as the very concept of creative tourism, make it abundantly evident that there is a strong link between creative activities and sustainable development. Creative tourism shares many characteristics with the processes of sustainable tourism, including a focus on local identity, community involvement in tourism promotion and product development, financial support for small and locally owned enterprises, a commitment to environmental conservation, a reduction in waste, and a reduction in both resource consumption and visitor numbers the opportunity to relocate to less well-known regions, etc. The tourism industry must reduce its negative effects on the environment and the quality of life for locals and visitors alike, as well as reduce the amount of waste produced to guarantee that future generations are not harmed by irresponsible spending.

" Some of the suggestions include making certain areas more appealing (to stop their desertification), limiting the number of visitors to other areas (to keep them from becoming uninhabitable), spending money on environmentally friendly vacation options, integrating tourism into local economies, using local products and services, and so on. Moreover, this will add to the local multiplier impact as a whole.

Sustainable development strategies coincide with creative tourist initiatives. A place's natural resources, cultural norms, and geographical specifics are what should guide sustainable development. Citizens' wants and the unique characteristics of a destination are what motivate creative tourism (Cabeça et al., 2018).

7. Conclusion

As a result of the pandemic, the tourist industry has ground to a halt, and now is the moment to reevaluate its past development and draw useful conclusions for its future strategy. Despite contributing to economic prosperity in many areas (and being the primary economic sector in others), the fast expansion of the tourist industry has brought forth numerous challenges and concerns. An unsustainable influx of tourists has damaged local ecosystems and disrupted local cultures in several tourist hotspots. Many studies (including those cited here) thus argue that the tourist slump brought on by the epidemic presents a chance to restore activity but rejecting its "old methods," so doing things differently. That means figuring out how to keep small, locally owned tourist businesses thriving and helping the economy develop even after the epidemic has passed. It also entails thinking about how people at the neighborhood level might profit from conserving the resources they have.

Nasr et al. (2021) argue that include tourism in plans for economic recovery is crucial, as is ensuring the safety of tourists and boosting their level of trust in the industry. The tourist industry is on the upswing because of fresh perspectives. As tourists modify their itineraries, the tourism sector must rise to new challenges, such as creating more meaningful experiences. Sustainable tourism relies on a wide participation approach that includes tourist stakeholders and local actors.

In keeping with this new vision for tourism, which emphasizes sustainability and responsibility, creative tourism pays close attention to the needs of locals and visitors alike, preserves habitats and makes efficient use of available resources, engages residents, boosts the appeal of less well-known areas, and generates economic benefits for these areas. One way to make tourism maore sustainable is to encourage creative tourist practices that benefit local communities as well as visitors.

There are still lingering worries and traumas from the epidemic that make it difficult to fully integrate this new kind of tourism. These include concerns about contracting the virus, interacting with strangers, and even using public transit.

For all the anxiety it causes, traveling is often seen as essential, as Monaco (2021) notes. It has been noted that there is a need for a measure to comfort tourists, and creative tourism, as a more intimate kind of travel, may be just the thing.

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