

Thematic Analysis of creative tourism: Conceptual model design

Análisis temático del turismo creativo: diseño de modelos conceptuales

Análise Temática do Turismo Criativo: Projeto de modelo conceitual

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Abstract

The fundamental changes in tourism supply and demand, as well as the creation of experiences and the paradigms of the economy based on the knowledge of macroeconomic development, have led tourism to creativity, which is why experts believe that the sustainability of tourism depends of creative tourism. Using the exploratory-fundamental research method and the thematic analysis of the Maxqda software, this research explained the concept and the different dimensions of creative tourism in a new model, and received the consensus of the experts on the opinion of the model using the Delphi technique of Two steps. This four-room model, which represents the intersection of ranges based on supply and demand and destination activity, introduces ecosystem concepts of creative tourism, creative landscape, creative industries and creative class (tourist) that can describe various dimensions of the creative tourism. This model not only covers concepts such as creative class, creative city) and creative industries, which have become widespread since 1998, but also uses two new concepts of business ecosystem and creative landscape, and can explain different approaches to creative tourism.

Keywords: Creative tourism, creative landscape, creative tourism ecosystem, creative industries, creative class

Resumen

Los cambios fundamentales en la oferta y demanda turística, así como la creación de experiencias y los paradigmas de la economía basada en el conocimiento del desarrollo macroeconómico, han llevado al turismo a la creatividad, por lo que los expertos creen que la sostenibilidad del turismo depende del turismo creativo. Utilizando el método de investigación exploratorio-fundamental y el análisis temático del software Maxqda, esta investigación explicó el concepto y las diferentes dimensiones del turismo creativo en un nuevo modelo, y recibió el consenso de los expertos sobre la opinión del modelo mediante la técnica Delphi de dos pasos. Este modelo de cuatro habitaciones, que representa la intersección de gamas basadas en la oferta y la demanda y la actividad de destino, introduce conceptos de ecosistema de turismo creativo, paisaje creativo, industrias creativas y clase creativa (turista) que pueden describir varias dimensiones del turismo creativo. Este modelo no solo cubre conceptos como clase creativa, ciudad creativa) e industrias creativas, que se han generalizado desde 1998, sino que también utiliza dos nuevos conceptos de ecosistema empresarial y paisaje creativo, y pueden explicar diferentes enfoques para el turismo creativo.

Palabras claves: turismo creativo, paisaje creativo, ecosistema de turismo creativo, industrias creativas, clase creativa.

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Resumo

Mudanças fundamentais na oferta e procura turística e criando experiências e paradigmas da economia desenvolvimento macroeconômico baseada no conhecimento trouxe o turismo para a criatividade, para que os especialistas acreditam que o turismo sustentável depende do turismo criativo. Usando o método de pesquisa básica exploratória e análise temática de software MAXQDA, esta pesquisa explicou o conceito e as diferentes dimensões do turismo criativo em um novo modelo, e recebeu o consenso dos especialistas sobre o modelo de revisão pela técnica Delphi duas etapas Este modelo de quatro quartos, que representa a interseção de intervalos baseado na oferta e demanda e atividade alvo, introduz conceitos de ecossistema de turismo criativo, paisagem criativa, indústrias criativas e criativo classe (economia) que pode descrever várias dimensões da turismo criativo. Esse modelo abrange não apenas conceitos como classe criativa, cidade criativa) e indústrias criativas, que se difundiram desde 1998, mas também usa dois novos conceitos de ecossistema comercial e paisagem criativa, e pode explicar diferentes abordagens para o turismo criativo.

Palavras-chave: turismo criativo, paisagem criativa, ecossistema de turismo criativo, indústrias criativas, classe criativa.

1. Introduction

Technological, economic, cultural and social development affects various aspects of personal and social life in human societies. Tourism industry is not an exception. Pioneers in development of tourism are as follows:

From macroeconomic perspective, human societies have entered new stages of experience economy after agricultural, industrial and service economy. In experience economy, soft spatial variables such as aesthetic and cultural welfare services, search for alternative life styles, ethnic and racial diversity, and beautiful cultural perspectives replace with hard variables; and symbolic concepts and meanings determine economic value of goods. (Pine & Gilmore, 1999).

On demand side, today's highly educated tourists seek to gain more meaningful knowledge about their lives and give value to their personal experiences (UNESCO, 2006). They are more actively involved in local culture and creativity, and turn back products which degrade them to mere observers of local culture (Richards and Wilson, 2007).

On the supply side, many traditional tourism destinations are saturated with demand and faced with challenge of inventing new products. Destinations, which provide more memorable experiences, will achieve higher value and competitive advantage (Voss, 2004).

Changes in foundations of cultural economy: In this way, the inactive cultural perception which is based on tangible resources has evolved in the form of active engagement based on the intangible heritage (Sacco, 2011). In addition, attention to postmodern philosophy of "slow philosophy" which is a reaction to high speed in industrial societies. Tourism with development of "slow destinations" seeks to capture parts of market which seek to soft adventurous experiences (local cultural heritage) (Fernandes, 2012).

All these drivers have developed tourism industry towards creative tourism (third-generation tourism). Researchers and thinkers have explored creative tourism from a variety of perspectives. The main research question, which is answered in accordance with implemented research model (Figure 1), is how various dimensions and perspectives of creative tourism concept can be explained and presented in a conceptual model?

1.2 Creative tourism; A concept with multiple approaches

Tourism industry discourse is experiencing a shift from traditional tourism to creative tourism in which tourists try to participate in local cultures and tend to experience creative activities. Creative tourism is a form of tourism sustainability which offers the opportunity to develop creative capacities through active participation in courses and special learning

experiences of a tourism destination that is one of the main characteristics of tourist destinations of these activities. (Richards & Raymond, 2000).

Richards (2011) argues that various forms of developed creative tourism in cities range from highly active and creative employment to others individuals' impartial view or even mere purchase of creative products. Creative tourism meets higher levels of need for spiritual growth with a central focus on active development of human skills. In addition, creative tourism is not as dependent on location as cultural tourism since it utilizes resources which are intrinsically kinds of process (such as local songs, handicrafts, paintings, festivals), and thus it has a more stable nature and contributes to development of tourism destination. "Creative tourism is a journey aimed to achieving a firsthand and action-oriented experience along with participatory learning of arts, cultural heritage or specific features of a place, and provides a useful link with tourism destination residents who are the creators of living culture in that place". (UNESCO, 2006).

Creative tourism is an interdisciplinary activity which can be studied according to economic approaches, environment, history, art and culture, sociology, anthropology, and physiology sciences (Teresa, 2010). Some of these approaches are explained as follows:

- **Creative tourism as a service:**

In this case, both manufacturer and consumer can play roles of each other if necessary. An intangible double benefit is created through this interaction and participation, so that every creative service has a different nature. This requires transferring knowledge and skills using tangible resources and more importantly intangible resources such as experience, technical knowledge and skills or values. (Teresa, 2010)

- **Specific type of demand:**

In this perspective, creative tourism evolves from an econometric model to a sociological model which tends to create a more human-oriented society in a way that tourism models are changed into more specialized activities in which the traveler's symbols, values, knowledge, experience and participation are very important (Teresa, 2010).

- **Creative tourism as a source of growth and development of other economic activities:**

In this approach, creative tourism should not necessarily be provided by tourism institutions, and it can have significant economic effects if it involves acquisition or development of skills by tourists when they live as natives. (Teresa, 2010)

Ohridska-Olson and Ivanov (2010) claim that there are two forms of creative tourism:

- **Depending on a specific tourism destination:** Creative cities and rural areas are created following this approach.
- **Based on creative activities:** This approach follows this hypothesis that creative tourism products are released in space and are based on creative activities that can be done by non-place-based visitors. (Olson & Ivanov, 2010)

Nowadays, creative tourism includes a vast range of creative experiences in which creative content can be considered as the main field, and the level of tourism and involvement can be high or low in creating an innovative experience. In a review of relationship between creativity and tourism, Richards (2011) points out that there are several approaches to creativity including creative individuals' activities, creative products and processes, and creative environments. (Richards, 2011).

Creativity as a background: It includes branding for creative city and atmosphere. Creative process of branding for city strongly involves residents and creative sector. Tourists can gain experience and learning about local space and culture through existing creative atmosphere created by local residents or creative sector. However, it can include low-intensity interactions and activities such as shopping or visit for tourists. (Rabazauskaitė, 2015, and Richards, 2011).

Creativity as an activity: As an activity, creativity requires a high level of involvement in creative process by local tourists and residents. Participation in handicrafts or local cooking and other creative or artistic activities will change residents to educators, and tourists to learners. In this case, natives become curious explorers of their cities and provide opportunities for tourists

to gain local knowledge. This mutual conversion through natives and tourists' participation is an important feature of creative tourism. This has an important effect on revitalization of urban and rural spaces and branding process for places. (Rabazauskaitė, 2015, and Richards, 2011).

Other studies explain the concept of creativity in tourism development as follows:

- A tool for involving tourists in creative life in tourism destinations
- A creative tool for using existing resources
- A tool for strengthening identity and individuality
- A form of manifestation and inner discovery
- A form of recreational- educational education along with personality realization
- A resource for creation of new spaces in places (Richards and Marques, 2012)
- A resource for reconstruction and revitalization of places
- Development of tourism products and experiences
- Recovering existing products
- Increasing the material value of cultural and creative assets
- Creating byproducts through creative development
- Applying creative techniques to enhance tourism experiences
- Adding vitality and ventilation to places. (Richards, 2014)

Richards and Wilson (2006) also identified three specific forms of creative development about tourism in cities: creative places, events and tourism among which there is considerable integration and overlap. (Richards & Wilson, 2006).

Creative place: It refers to institutionalization of creativity and creative values in particular places. Creative event: As a creative force, which even creates symbolic values in some cases, it creates new cultural events and products and leads to development of tourism. Creative tourism: It focuses on relationships between people and allows visitors to live like natives. (Richards, 2014).

A different classification of creative tourism research specifies hardware-based methods, which are largely dependent on development of creative spaces and infrastructures, and software-based methods which are heavily dependent on development of experiences (Babaei-Hemmati, 2014: 96).

According to Prentice and Anderson (1999) and Beckhard and Raymond (2000), creative tourism has a supply-based rather than demand-based nature, and apparently this is derived from creative conditions of cities and regions that are interested in developing unique capabilities and finding competitive advantage. (Babaei-Hemmati, 2014: 106).

Franklin (2003) also believes that people who learn new skills of interpretation and innovation as new learners become dynamic tourists because they are able to interpret what they see. They learn skills of interpreting signs and symbols. (Babaei-Hemmati, 2014: 70) These dynamic people indicate creative demand-based tourism. In this regard, Clock (2005) focuses on use of a variety of senses, new routing and location, and new ways of looking at products in order to gain creative experiences. According to him, creative tourists are able to fill the gaps and work with producers to create and complete different stories and events. (Babaei-Hemmati, 2014: 103).

2. Research methodology

Since the present research was exploratory and fundamental and aimed to reach a conceptual model, a qualitative research strategy based on Thematic analysis was the appropriate strategy for this research. Data analysis process also used Grounded Theory (Strauss and Corbin, 2005). Thematic analysis is a method for identification, analysis and report of existing models in qualitative data. This method is a process for analyzing textual data and changes distributed and diverse data into rich and detailed data. (Braun & Clarke, 2006) Thematic analysis is a qualitative process for study of text; proper understanding of supposedly unrelated information; qualitative information analysis, and systematic observation (Boyatzis, 1998).

2.1 Executive model of research

Executive model of research is shown in Figure 1:

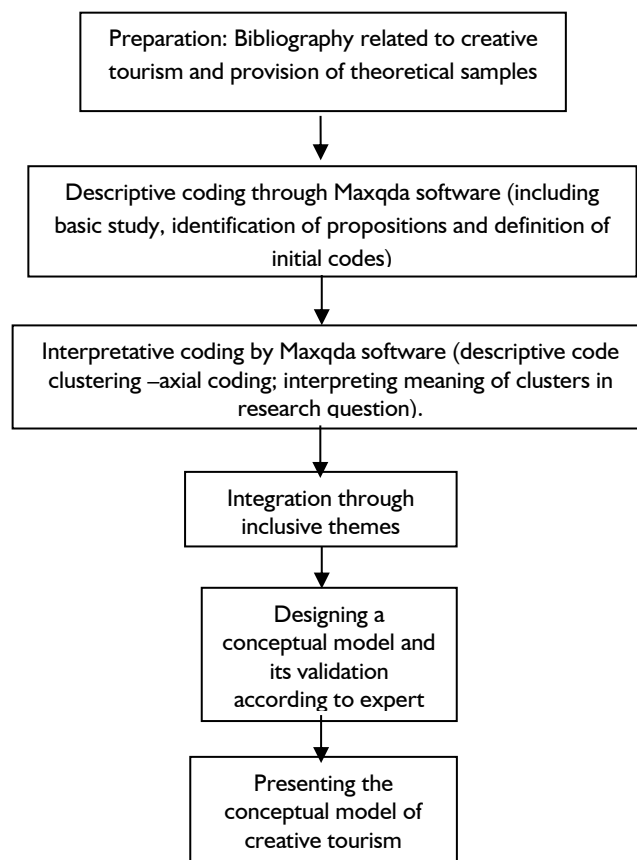


Figure 1- Executive research model: An Integrated process of Thematic analysis and Grounded Theory (GT)

As shown in Figure 1 of this research, a two-step Delphi method was used after designing conceptual model by Thematic analysis method in order to obtain the consensus of experts. Delphi's method mainly aims to discover innovative and reliable ideas and provide right information for decision making. According to basis of Delphi technique, the experts' opinion on any scientific domain is the most appropriate one, and it is permissible to rely on expert opinion on the fields of inadequate sciences in which scientific laws have not been developed yet. (Ludwig, & Starr, 2005).

The steps taken to conduct Delphi method are as follows according to Fawle (1998) in this research: (Ludwig & Starr, 2005).

- I. Creation of implementation team (Researchers)

2. Selection of a panel including experts in the field of creative tourism by snowball sampling technique.
3. Designing a questionnaire (based on prepared conceptual model) for the first period
4. Investigating the questionnaire in terms of writing (solving the inferential ambiguities and ...)
5. Sending the first questionnaire to experts
6. Analysis of answers in the first period
7. Preparing the second-period questionnaire (with required revision)
8. Sending the second-period questionnaire to experts
9. Analysis of answers in the second period
10. Finalizing designed conceptual model

2.2 Sample selection, coding, and designing the thematic network

After investigating the searched references, the cases with the most information in response to research question were selected according to Table I in order to conduct this research.

Table I- Creative tourism studies (Theoretical samples)

No.	Researcher	Theoretical samples (literature)
1	Jong won Lee, Heeseok Lee (2015)	Deriving Strategic Priority of Policies for Creative Tourism Industry in Korea using AHP
2	Carlos Fernandes (2012)	Cultural planning and creative tourism in an emerging tourist destination
3	Romana Korez-Vide (2013)	Promoting sustainability of tourism by creative tourism development: How far is Slovenia?
4	M. Teresa Fernández Fernández (2010)	More than sun, beach and heritage: Innovating Mediterranean tourism through creative tourism. Interactions, co-operation, competitiveness and economic development
5	Siow-Kian Tan, Shiann Far Kung, Ding-Bang Luh (2012)	A model of 'Creative Experience' in creative tourism
6	Rossitza Ohridska-Olson and Stanislav Ivanov (2010)	Creative Tourism Business Model and its application in Bulgaria
7	Jarábková Jana – Hamada Marián (2011)	Creativity and Rural Tourism
8	Vaida Rabazauskaitė (2015)	Revitalization of public spaces in the context of creative tourism
9	Greg Richards (2016)	Creativity and tourism in the city
10	Velvet Nelson (2015)	Place reputation: representing Houston, Texas as a creative destination through culinary culture
11	Anne H.J. Lee, Geoffrey Wall, Jason F. Kovacs (2015)	Creative food clusters and rural development through place branding: Culinary tourism initiatives in Stratford and Muskoka, Ontario, Canada
12	Stella Kostopoulou (2013)	On the Revitalized Waterfront: Creative Milieu for Creative Tourism
13	Siow-Kian Tan, Siow-Hooi Tan, Ding-Bang Luh and Shiann-Far Kung (2015)	Understanding tourist perspectives in creative tourism
14	Ilaria Pappalepore, Robert Maitland, Andrew Smith (2014)	Prosuming creative urban areas. Evidence from East London
15	Rebecca Pera (2014)	Empowering the new traveler: Storytelling as a co-creative behavior in tourism
16	UNESCO, 2006	Towards Sustainable Strategies for Creative Tourism

	Antonio Carlos Ruiz Soria,	
17	Justyna Molendowska, MSc. Agriculture (2014)	Reinventing Costa del Sol Through Creative Tourism
	Lan-Lan Chang,	Creative tourism: a preliminary
18	Kenneth F. Backman, Yu-Chih Huang (2014)	examination of creative tourists' motivation, experience, perceived value and revisit intention
19	KAIJA LINDROTH, JARMO RITALAHTI & TUOVI SOISALON-SOININEN (2007)	Creative Tourism in destination Development
20	Greg Richards and Bob Palmer (2010)	Creative tourism: Development, trends and opportunities
21	Agnieška Juzefovič (2015)	Creative tourism: the issues of philosophy, sociology and communication
22	Ester Bardone, Kristel Rattusand Liisi Jäät (2015)	Creative Co-modification of rural life from a performance perspective: A study of two south-east Estonian farm tourism enterprises
23	Seyed Amir Mansouri, 2014	Tourism as a wisdom system
24	Greg Richards and Lénia Marques (2012)	Exploring Creative Tourism: Editors Introduction
25	Siow-Kian Tan,, Ding-Bang Luh, Shiann-Far Kung (2014)	A taxonomy of creative tourists in creative tourism
26	Irma Booyens&Christian M. Rogerson (2015)	Creative Tourism in Cape Town: An Innovation Perspective
27	Anna Catalani (2013)	Integrating Western and non-Western cultural expressions to further cultural and creative tourism: a case study
28	Babaei, Abbasi (2011)	Creative tourism entrepreneurship in Rasht City
29	Walanchalee Wattanacharoensil & Malinvisa Sakdiyakorn (2015)	The Potential of Floating Markets for Creative Tourism: A Study in Nakhon Pathom Province, Thailand
30	Tatjana Thimm (2014)	The Flamenco Factor at destination Marketing: Interdependencies of Creative Industries and Tourism-the Case of Seville
31	Greg Richards and Julie Wilson, 2008	From cultural tourism to creative tourism
32	Greg Richards (2011)	Creativity and tourism The State of the Art
33	Özen Kıran Yozcu, Orhan İçöz (2010)	A Model Proposal on the Use of Creative Tourism Experiences in Congress Tourism and the Congress Marketing Mix
34	Faizan Ali, Kisang Ryu, Kashif Hussain (2015)	Influence of Experiences on Memories, Satisfaction and Behavioral Intentions: A Study of Creative Tourism

35	Jessica Aquino, Rhonda Phillips, and HeeKyung Sung (2012)	Tourism, Culture, and the Creative Industries: Reviving Distressed Neighborhoods with Arts-Based Community Tourism
36	Wei-Li Hung, Yi-Ju Lee & Po-Hsuan Huang (2014)	Creative experiences, memorability and revisit intention in creative tourism
37	Greg Richards, Julie Wilson 2006	Developing creativity in tourist experiences: A solution to the serial reproduction of culture?
38	Fattaneh Hajinorouzi et al (2013)	Study on potential and capacity of creative tourism using SWOT technique; Case study: Tabriz city
39	Hassan Taghizadeh-Ansari	Creative tourism: Third generation of tourism
40	Neda Rahimi et al (2015)	Prioritization of dimensions of traditional music of Tabriz and its impact on acquisition of creative tourist
41	Suzanne de la Barre, 2012	Creativity in Peripheral Places: Redefining the Creative Industries
42	Peter Campbell, 2011	You say 'creative', and I say 'creative'

Following the selection of theoretical samples, descriptive coding was done by the help of Maxqda software. The most important cases are presented as follows:

- Creative tourism

- Supply-based

- Supply of distinct experiences and integrating urban space with cultural and artistic activities.
- Creative tourism in its most competitive form: All involved institutions provide distinct services based on the origin and symbolic value of a particular place.
- Development of creative clusters and branding for place.
- Development of tourism clusters by attracting local stakeholders.
- Revitalization of port cities (coastal and port places) by attracting creative tourists; host of creative industries.
- Accumulation of creative industries and cultural capital.
- Presence of creative producers and other creative visitors as an attraction.
- Vital role of creative clusters (including entrepreneurs, artists) due

to diversity of involved actors with the aim to facilitate collaboration, communication and information sharing.

- Development of creative tourism; empowerment of local society: changing the natives' roles.
- Creative networks and clusters; Development of creative industries, products and ideas.

- Demand based

- Creative experience and interaction (with background, people, environment, products/ services/ experiences).
- Creative class and its economic function.
- Creation of local social networks.
- Creative tourist and landscape view (landscape tourism and promotion of insight (not knowledge)).
- Tourists' interaction with natives.
- Life like a native.
- Development of relational capital.
- Tourists; Pseudo natives.
- Passenger is no longer a couch surfer.
- Creating creativity through tourists' interaction with "leader", "activity" and "environment".

- Effect of creative tourism experience on memories, satisfaction and learning.
 - Five distinct groups of creative tourists: reporters; knowledge and skill learners; environmental-conscious people; people with business partners; and people who need rest and leisure;
 - Creative experiences, remembrance, and revisit of destination
 - Involvement of all senses including sight, hearing, taste, smell and touch in creative tourism based on the multi-sensory tourism model. Creative tourism products and services can be developed.
 - Increased specialization in consumption; creative glasses
 - Creative Tourism: Tourist's active participation in creative activities which can be combined with creative glasses and space.
 - Networking society and changing direction from resources to relationships;
 - Discovering different life traditions and styles; Discovering ordinary people's lives;
- Destination based
- Determination of strategic priority of creative tourism industry
 - Planning and rehabilitating urban culture
 - Developing policies and guidelines for city policymakers to develop creative tourism
 - Sustainable creative tourism model
 - Creative tourism business model
 - Revitalization of public and urban spaces by creative tourism
 - Reputation of place
 - Sustainable and innovative reconstruction of city through creative tourism
 - Creative city
 - Creative tourism and development of destinations
 - Creative tourism as a rehabilitating strategy and reproduction of destination in terms of physical, cultural and social aspects
 - Each destination has a potential more than it initially appears.
- Creative tourism development: Revitalization of handicrafts and local traditions; rebuilding the natives' pride in tangible and intangible cultural heritage; creation of new businesses in creative sectors and increasing the incomes; and increasing competitiveness of destinations;
 - Increasing complexity of creative relationships between destinations, tourists and natives; Different types of exposure between people and impact of new technologies on facilitation of their relationships.
 - Implementation of creativity as a new method of urban strategic planning;
 - Cities as the sites of creative clusters;
 - Creative spaces.
- Activity based
- Networking society and increase in social capital;
 - Storytelling as a powerful creative participatory behavior in tourism;
 - Event-based creative tourism;
 - Face-to-face interaction in creative environments to reduce risk of creative products;
 - Investment in soft infrastructure of "art and culture";
 - Creativity can easily refer to certain types of municipality actions; creative economic growth;
 - Development of game tourism;
 - Networks; Creative generator in small and medium-sized tourism companies;
 - Creative tourism marketing mix;
 - Environmental tourism; Living in peace with nature;
 - Roles of creative workshops in revitalization of creative spaces;
 - Dance, food, music and other creative activities which attract tourists;
 - Understanding depth of cultural structures and relations of host environment and positive and serious interaction with environment;

We perform interpretive coding after descriptive coding. Interpretive coding extracts organizing themes which are extracted from basic thematic cluster using Maxqda software according to

Figure 2. In other words, each of the above-mentioned four clusters indicates overlaps and

commonalities leading to new classification and conceptualization as shown in Figure 2:

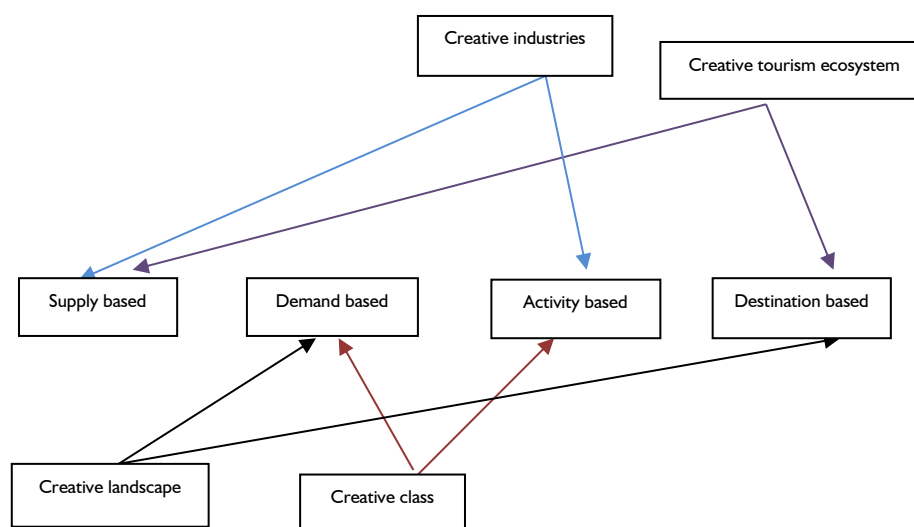


Figure 2- Thematic networks in creative tourism

3. Findings of research and design of conceptual model of creative tourism

We design conceptual model of creative tourism after descriptive and interpretive coding and design of thematic network (according to model of Figure 2). According to Thematic analysis

method, there are two main ranges in creative tourism concept including "destination-based" versus "activity-based" ranges and then "supply-based" versus "demand-based" ranges. With regard to obtained thematic network and overlapping these two ranges, four rooms can be formed with all creative tourism states and feature of proper explanation of this concept (Figure 3).

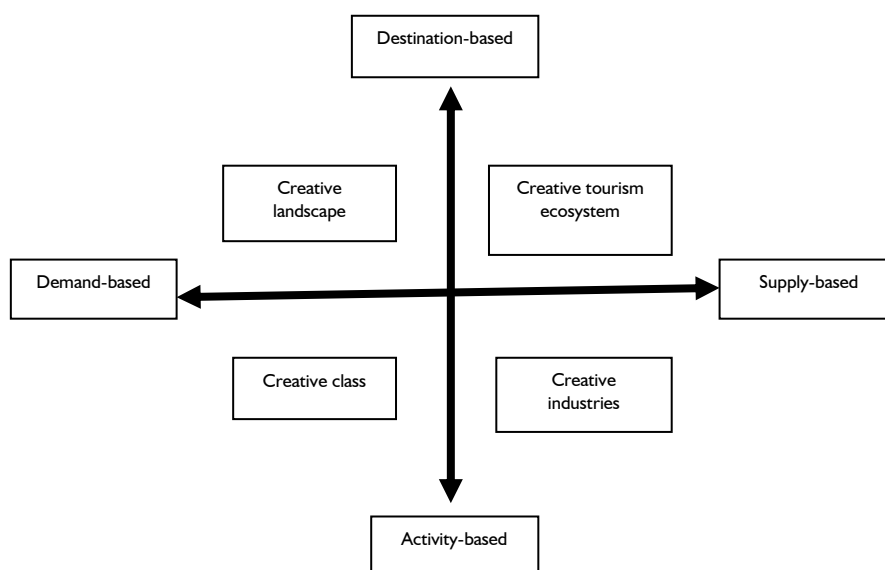


Figure 3- Conceptual model of creative tourism

Creative tourism ecosystem: This room, which forms according to intersection of destination and supply, consider a vital role in local community in order to achieve creative tourism process. In this quarter, there are highest interactions between formal and informal networks. These networks not only cover cultural and creative clusters and industries, but also challenge infrastructures, structures, facilities and sources of destination. Validity of experience is one of the main issues in this type of tourism; in other words, a particular place wherein the creative activity can take place, can act as a sign of its validity. For instance, you can learn French cooking in any country, but the existing space has validity of French cooking style only in France. Therefore, despite the fact that creative industries are not generally limited to place, the place can itself acts as a part of creative experience and stimulate creativity. (Steiner and Reisinger, 2006).

"Ecosystem" term means understanding all factors which directly and indirectly contribute to development of a business, product, or process and affect its success in short or long term. In fact, "destination" term often refers to a tourism-based ecosystem. (Gretzel et al., 2015) In cities, which are the members of UNESCO Creative Cities Network, tourism can be a proper example for creative tourism ecosystem. In this ecosystem, creative tourism leads to development of economic, social and cultural conditions at destination (endogenous development).

Creative Industries: This room is created according to intersection of supply and activity-based axes. This quarter of model emphasizes on creative industries which facilitate creative activities for tourist, but the experience validity is partly reduced since conducted activity is not provided in a certain region and culture. Creative industries are the intersection of art, commerce and technology. Creative industries include cycle of creation, production and distribution of goods and service which use creativity and intellectual capital as primary input. These industries are the sets of knowledge-based and artistic activities including tangible products and intangible spiritual services with creative content, economic value and ability to supply in markets. (UNCTAD, 2008: 13) As creative industries are often small businesses, they should create a horizontal network of cooperation in order to survive in global markets (Sasaki, 2010).

Creative class: This quarter of diagram is created due to the interaction of activity and demand-based axes and refers to creative tourism in which tourists and their skills and interactions play major roles. Sometimes, these participatory creative activities create so deep emotional value under which tourists feel like natives, and thus these relations increase social capital for tourist and host society. "Creative class" term, which is selected for this part of diagram, was introduced by Richard Florida (2002). With publication of his book entitled "The Rise of creative class", discourse of creativity was changed from production-based to consumption-based perspective. According to him, human creativity is a very valuable capital in new economy, and a group of creative people determines shape, direction and geography of new economic development.

Creative landscape: This room is also created from intersection of demand and destination-based axes. Here, creative destination can be a pristine natural or man-made perspective which has aesthetic value for tourists or can brings meaning and identity for them. According to Van der Duim (2007), creative landscape can become a situation for creative narratives.

4. Conclusion

Creativity is the main driving force of industry, economy, urban development and social life in the twenty-first century. Nowadays, the innovative development strategies have provided a new direction to achieve unique and first-hand tourism experiences which require movement of tourism sources from tangible to intangible culture and creativity. Creative tourism model produces marketable commodity from intangible culture and heritage. Creative approaches create new tourism experiences and innovative consumption by reshaping traditional tourism products.

Obviously, if creative tourist has higher interaction with environment and destination, the creative tourism will be achieved in its perfect form; and this is an introduced concept in Richards' creative tourism model (2011). This type of creative tourism involves tourists' all sight, hearing, taste, smell, and touch senses, and thus the natives change their roles from goods sellers to teachers of artistic and industrial skills which in turn will promote relationship between natives and tourists based on mutual respect and enhance levels of social capital from a mere

trade. It should be noted that this perfect form does not deny other types of creative tourism, as creative destination can host tourists, who do not travel for creation of valuable experiences and learning, but this creativity in supply will lead to achievements such as shopping and visit for them. This is the same as creative tourist who goes to natural or cultural landscape. These explorers are able to obtain innovative experiences with these destinations and have unique trip.

Using the exploratory and basic research method based on Thematic analysis, the present study developed a conceptual model of creative tourism. Therefore, the thematic network of creative tourism was designed by desk studies and descriptive and inferential coding, and then we drew and explained the four-room creative tourism conceptual model obtained from intersection of two dominant ranges of this concept called supply-based against demand-based axes, and destination-based against activity-based axes. Each room of this model indicated a concept of creative tourism which was studied by experts. This model can completely covers various concepts of creative tourism (new paradigm of tourism) as a basis for studies and critiques by other researchers.

This model not only covers concepts namely creative class (Florida, 2002), creative city (Landry, 2000) and (Montgomery, 2005) and creative industries (DCMS, 1998), which have become widespread since 1998, but it also uses two new concepts of business ecosystem and creative landscape, and can explain different approaches to creative tourism.

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