

Components of Spirituality in Creative Tourism

Ali Hassani

University of Science and Culture, Tehran, Iran

hassani@usc.ac.ir

Mehrnoosh Bastenegar

Institute of Technology in the Academic Center for Education, Culture and Research

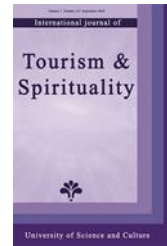
(ACECR), Tehran, Iran

Mnegar51@gmail.com

Abstract

Spirituality is a universal and human phenomenon which is not restricted to any religions or religious groups. In fact, spiritual experiences are thought of as special human experiences which give meaning to life. Such enlightening experiences make man connect to a higher being. Therefore, spiritual tourism is a journey on which a traveller achieves a perception of spiritual experiences. Such experiences can be gained on a long walk with a group of sympathetic fellow travelers towards religious destinations. They may also be achieved while watching a pristine view of the nature which enables the viewer to understand the creator of the scene and reach deep meanings through a creative insight. Creative tourism is mostly manifested as a form of inner expression and discovery, a tool of improvement in identity and distinction or a search for the expansion of capabilities and experiences as well as an ability to reflect the life purposefully. This type of tourism belongs to self-actualizing individuals. In fact, they are educated people who seek to give meaning to life. Therefore, the creative tourism theory is the closest approach to tourism combined with spirituality. These two categories overlap with each other significantly. In this qualitative study, the two-stage Delphi technique and desk research method were used to verify this hypothesis. Creative tourism can be thought of as a new paradigm of tourism or the third generation after coastal tourism and cultural tourism. It can also be considered an evolved type of cultural tourism which pays more attention to the intangible heritage rather than the tangible one. In either case, it is a form of network tourism in which values are created collectively through available relationships and the flow of social relationships and capital in networks. Therefore, its new management models and strategies should be identified and applied. In the current study, the desk research method was used to identify such models. Then the two-stage Delphi technique was employed to verify them.

Keywords: Creative Tourism, Tourism and Spirituality, Management Models



Introduction

Researchers have paid careful attention to the relationship between tourism and religion, especially pilgrimage and religious tourism; however, the broader dimension of spirituality in tourism has not been researched well enough (Sharpley & Sundaram, 2005; Timothy and Conover, 2006). According to Cohen (1979) in a distinct work on this subject, humankind is basically spiritual and makes intangibly spiritual relationships with individuals and various backgrounds. Nevertheless, limited efforts have been made to investigate empirically how and to what extent tourism grants spiritual experiences to people, and how people can be inspired by spiritual concepts through tourism experiences. Previous studies indicate how the tourism experience can result in change (Noy, 2004) personal transformation (Viget, Brown & Howat, 2011; Wearing, 2001), mind-purifying experiences (Zahra & Macintosh, 2007), the discovery of personal identity aspects (Desfroges, 2000) and the inner relationship between daily life and tourism experience. However, these themes, which all influence a broader area of a tourist's life, have not been investigated from a spiritual perspective (Wilson *et al.*, 2013).

From a conceptual stand, there is general agreement on the close relationship between religion and spirituality (Mara, 2000). However, Hill *et al.* (2000) claim that if the two categories of religion and spirituality are distinguished, their similarities and differences can be better studied. In other words, it is observed that atheists have sometimes had some supernatural experiences (Olson & Timothy, 2006). Therefore, it is essential to define spirituality so that the spiritual experiences of tourism journeys can be better analyzed.

The aim of this paper is to explain spiritual tourism and creative tourism to indicate that some deep traces of spirituality can be observed in creative tourism. The identification of such traces can direct us towards new management methods and strategies in spiritual tourism. It may be correct to claim that creative tourism guides the society effectively towards development and serves as the key factor of development. However, it is complicated and challenging to understand the role of creativity in the tourism industry and realize how it helps gain creative experiences. Creative tourism responds to the tourist's need for self-reconstruction and also the needs of

tourism destination for different attractions in saturated markets. It can also satisfy tourists' tendency towards richer and more meaningful experiences. At another level, there are many small creative agencies which seek new markets for development. Similarly, new creativities need new target markets. The general popularity of creative actions such as music and dancing is now on the rise (a fact which can also be combined with spiritual experiences). All of these factors increase the attention paid to the strategies for developing creative tourism among policy makers.

Tending to use the learning opportunities in daily life, creative tourists break the tourism bubble, residences and culturally symbolic equipment planned in the destination (Babay Hemmati, 2014: 82). Due to the interactive relationships which they create in the tourism supply chain, creative tourists increase the social and intellectual capital (Richards, 2011) for themselves, their fellow travelers and the destination society.

Therefore, descriptive and desk research methods were used along with the two-stage Delphi method to verify the hypothesis about the overlap between creative tourism and spiritual tourism as well as the new management models and strategies. Figure 1 indicates the conceptual model upon which the research is based.

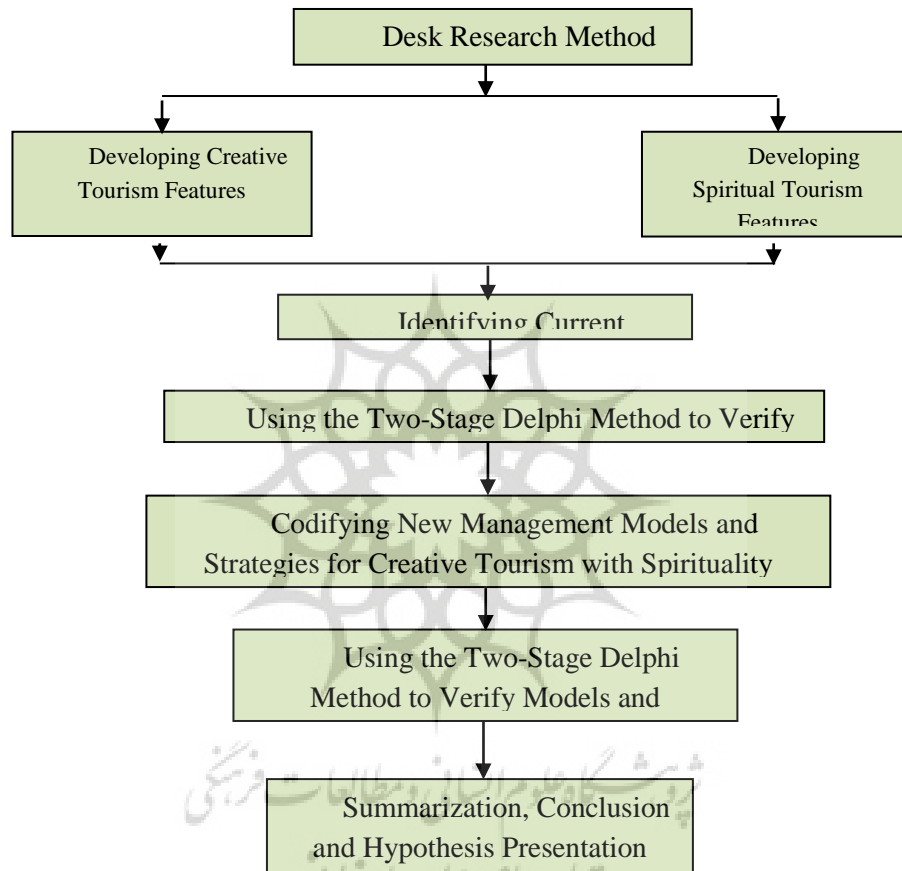


Fig 1. The Research Conceptual Model

Research Methodology

After reviewing descriptive and desk studies, the qualitative analysis method and an interview were employed with the two-state Delphi Technique in this study. In the qualitative approach, the observable phenomena are used to develop general statements or theories. The Delphi technique is mainly used to discover innovative and reliable ideas or to prepare appropriate information to make decisions. It is based on the understanding that the opinions of experts in each scientific realm are the most preferable in predicting the future. It is also allowable to count on the experts' opinions in

the uncertain areas of science in which scientific rules have not been developed yet (Ludwig & Star, 2005).

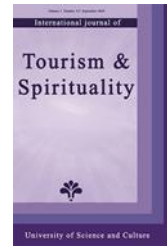
In this study, the following steps were taken to run the Delphi technique based on Fawle's theory (1998):

- 1- Forming the executive team: in this study, the executive team includes the researcher assisted by industrial experts and university professors.
- 2- Selecting a board (panel) for participation in the survey: the members of this board are experts in tourism.
- 3- Codifying a questionnaire for the first stage
- 4- Proofreading the questionnaire (to remove inferential ambiguities and other problems)
- 5- Sending the first questionnaire to the experts
- 6- Analyzing the responses obtained in the first stage
- 7- Codifying a questionnaire for the second stage (with necessary revisions)
- 8- Sending the second questionnaire to experts in the relevant area
- 9- Analyzing the responses obtained in the second stage
- 10- Preparing a report by the researcher (Ludwig and Star, 2005)

In the first stage, 15 experts were interviewed, and the first indices (including features, models and strategies) were discussed with them. They were asked questions to see if they considered any other indices that should be added or removed. In the second stage, the final indices were provided for all the sample subjects to add or remove. Then the final indices were extracted with consultation.

The Concept of Spirituality

The process of generating a universally acceptable definition of spirituality is bound to fail (Wilson *et al.*, 2013). Nevertheless, the current paper intends to give a possible definition of this word which can state an individual's personal meaning of spirituality in his or her experience of a tourism journey. One possible description is that spirituality is the way that an individual expresses his or her existence as humankind (Braine, 1992). According to some philosophers, since the spirit is the quintessence of humanity, and spirituality is a non-material issue; thus, spirituality can be defined as a search for meaning in life. This is undoubtedly undertaken by all



human beings (Bahm, 1974; McIntyre & Roggenbuck, 1998). In other words, an individual's search for the meaning of life, also known as a spiritual search, is rooted in their biological, psychological, linguistic and social nature (Hardy, 1979; Torrance, 1994). It has been claimed that some incidents may awaken spirituality in people and their motivation to embark on a spiritual research to find the meaning of life. For instance, many people find out about spirituality when they get a disease, lose a close relative or experience a significant event in life (Marquez, 2006; Schultz, 2005). According to Hill (2000), every matter can be considered spiritual if it makes people experience transcendence, connection or the extraction of a deeply personal meaning. Therefore, spirituality is studied as a subjective and emotive issue.

The majority of researchers believe that the feeling of transcendence is an integral element of spirituality (Butts, 1999). To Pidmount (1999), spiritual transcendence is related to people's capacity to stand beyond the immediate sense of time and space and look at life from a greater and more purposeful perspective. From a psychological standpoint, transcendence implies going through the normal limitations of body (Emmons, 2000). A person's spiritual aspect of transcendence can be investigated through Torrance's theory of focus on growth (1994) or Abraham Maslow's self-actualization theory in which an individual wants to improve by knowing themselves or others better (Pidmount, 1999). Ashmos and Duchon (2000) reasoned that spirituality was related to the higher levels of Maslow's hierarchy of needs. Therefore, self-actualization is considered a level at which the individual searches for the meaning of life. To Mara (2000), as an individual progress up the self-analysis ladder, he or she reaches from material and body to the mind, soul and spirituality. Therefore, the fulfillment of a person's potential capacities and the expansion his or her boundaries are thought of as the main factor of transcendence (Ashmos and Duchon, 2000).

Another way of expressing spirituality can be found in the search for a harmonious relationship or unity with oneself, others (including other people, animals, the Earth or the nature) or God and a higher power (Dyson *et al.*, 1997). Schultz (2005) believes that spirituality refers to experiencing a significant relationship with oneself, other humans, the surrounding world or a higher power through our reflections, quotations and deeds. An individual's stage of life, physical conditions, culture and religious beliefs influence the

type of relationship which he or she seeks. Many people search for the ways of connecting to God when they are experiencing difficulties and hardships in their lives. Individual connection may be to the Earth, the nature of unique geographical places. In other words, relationship or connection is usually an individual matter like spirituality.

Spiritus means *a way of being* or *experiencing*. It is created by knowing a non-material dimension which indicates the recognizable values. These values are related to oneself, others, the nature, life and any other things which an individual considers extremity. It should be noted that spiritus does not necessarily have the same meaning as religion (West, 2004: 24-25). It is a wider concept than religion. It refers to a dynamic, individual and empirical procedure by which a human can perceive the meaning, purpose and transcendent values of life (Rippentrop *et al.*, 2006). In other words, spiritus means being aware of the universe or a force which is beyond the material aspects of life. It also creates a deep feeling of a unity or link with the universe (Mueller *et al.*, 2001).

To Maslow (Wolf, 2007: 813), high and spiritual experiences are those in which a human wishes to realize himself or herself even in the course of daily life, evolves to some extent and obtain powers (Maslow, 1988: 39). High experiences are the passing moments of self-actualization. Although the occurrence of these moments cannot be ensured, an individual can create certain conditions to increase the probability of such transcendent experiences (Maslow, 2008: 38).

Tourism and Spirituality

Wilson *et al.* (2013) conducted qualitative, introspective and phenomenological studies on spirituality and tourism. Their results are as follows:

- A journey has a spiritual content if it is accompanied by intuition, perception, peace, acceptance and compassion.
- The tangible experiences of the journey should be transcendent and energetic in a way that even seeing children and ordinary people can have significant meanings.
- Experiencing evolving moments and spiritual connections on the journey (understanding transcendence and connection)

- As previous studies indicate, a journey can help people discover new and deep aspects of their identities (Desforges, 2000; Palmer, 2004). It has also been indicated that the changes of life can direct people towards a journey as a part of the search for meanings, inner discovery and personality growth (McCain and Ray, 2003).
- The journey is a search for the development of capabilities, experiences and ability to reflect life in a purposeful way. It has already been proven that experiencing transcendence and heightening would help human achieve a meaning and purpose in life (Butts, 1999; Emmons, 2000; Freeman, 1998). In addition, scientists have pointed out the evolving nature of experiences on a journey (; Zahra and Macintosh, 2007).
- Experiencing a spiritual connection on the journey and making an intangibly spiritual relationship with oneself and others. Moreover, previous studies have defined connection (with oneself, the nature, God, a higher power or others) as the core of spirituality (Dyson *et al.*, 1997; Finkle, 2007; Meraviglia, 1999). Nevertheless, connection is a structure which has been investigated in few studies, except for the cases in which it has been dealt with in the background of religious pilgrimages or rituals (Olsen and Timothy, 2006).

The experience of a journey potentially visualizes a complicated interaction between a person's spirituality of life, his or her tourism experiences and the decisive moments of life which reflect the mutual effects of the journey on the individual's spiritual experiences. People can mentally search for the meaning and outer purpose of life to achieve transcendence and connection on a journey. In fact, these three-fold structures can be thought of as a useful framework by which the concept of an individual's spiritual experiences can be stated both in the religious and non-religious areas. However, the scientific literature on religious and pilgrimage tourism concentrated on the general and outer elements of tourism experiences (Wilson *et al.*, 2013).

Creativity

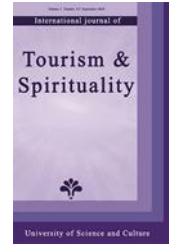
Creativity is considered an infinite resource which is hard to define. In economics, the creativity of an idea turns into an important input for production, such as capital or human resource. The standard regulations of economics have been based on the hypothesis stating the available resources of a society are limited and valuable. However, creativity serves as an input factor to represent new economic regulations. Its impacts cannot be predicted with standard models. Taylor (1988) related creativity to the four 'Ps' (Richard and Marques, 2012):

- Person
- Process
- Product
- Press

Creative Tourism

Creative tourism was first discussed as a potential form of tourism by Pearce and Butler (1993). Creative tourism is a type of tourism which gives the tourist the opportunity of developing creative capacities through active participation in training courses and instructive experiences (Richards, 2011). This concept was accepted by the United Nations Educational, Scientific and Cultural Organization (UNESCO) in the creative cities network plan. In other words, UNESCO defined this concept in a way that creative tourism is a type of journey which is taken in order to achieve an active and valid experience. On this journey, travellers cooperate with each other in learning art, cultural heritage or other special features of a place to fulfill the desired goal and make a strong relationship with the local residents who are the creators of this living culture (UNESCO, 2006). Raymond (2007) defines creative tourism as a sustainable form of tourism which presents valid experiences of the local culture by using unofficial and practical seminars and creative experiences. Such seminars are held in small groups in local instructors' houses. In these seminars, tourists have the opportunity of discovering their inner creativity and interact with local peoples more (Jarabco & Marian, 2013).

Richards and Raymond (2000) emphasize that not only should the tourists be involved in creative activities, but also the tourism destination provide them with such experiences. Therefore, it is necessary to consider all the creative aspects of a place which is able to attract creative tourists.



Creativity is an important part of the target destination. Each tourism destination can present a unique combination of knowledge, skills, cultural heritage, social capital and atmosphere which result in some capacities for creative activities. This uniqueness can be related to local traditions, such as pottery and woodworking or cultural events and movements (Jarabco & Marian, 2013).

From one perspective, increasing the interest in the intangible heritage and creative tourism are considered the newly-emerged forms of cultural tourism which meets the higher levels of human needs with the main concentration on the development of skills (Richards and Wilson, 2006). From another perspective, moving towards creativity in tourism is seen as a part of an evolution in tourism experiences (Figure 2).

The second look at this concept is that *having* holidays is thought of as the main incident in a tourist's life at the beginning of the mass tourism era. However, holidays have become a part of people's daily lives. Now the emphasis is on what is *done* and *experienced* on holidays. Gradually, people have gone weary of seeing an endless series of repetitive sceneries or doing a series of boring activities. In fact, they tend to experience *changing* tourism. Therefore, the tourist has turned from a passive consumer into a creative person. In creative tourism, tourists and the service-providers of the local society exchange ideas and skills and influence each other mutually through cooperation (Korzowayda, 2013). Thus, not only is the creative tourism one of the types and forms of tourism, but also it is introduced as a new generation and paradigm in tourism.

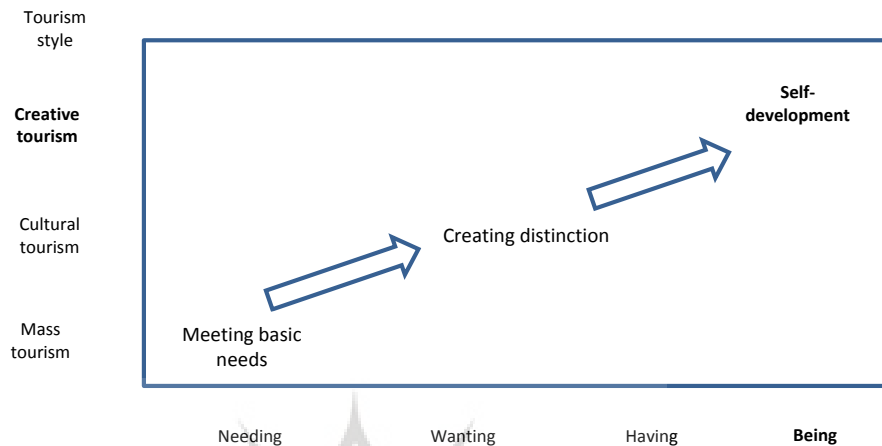
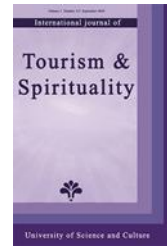


Fig 2. Development in the Drivers of Tourism over Time ; Richards and Wilson, 2007

It appears that the concept of creativity has turned into a panacea for a wide range of problems: developing creative cities (Landry, 2000), creative clusters (Mommaas, 2009), creative industries (O'Connor, 2010) and creative background (Scott, 2010) can be used to attract the creative stratum (Florida, 2002). Creativity is seen as a mean to save the economy, join communities and revive the local culture.

Creative tourism can be looked at from different perspectives in which tourists, service-providers and the local society exchange ideas, influence each other and cooperate. In this sense, creative tourism can be thought of as one of the following cases (Richards & Marques, 2012):

- A way of involving tourists in the creative life occurring in the tourism destination
- A creative way of using available resources
- A tool to strengthen identity and recognition
- A form of inner expression and discovery
- A form of education at the same time as recreation – training with the realization of personality
- A source of creating new atmosphere in places
- A source of rehabilitating and renovating places



According to the above, it is inferred that creative tourism has grown significantly. As a result of concepts and activities related to it, creative tourism refers to a wider range compared with a limited area of instructive experiences pointed out by Richards and Raymond (2000). Now creative tourism includes a wide range of creative experiences in which the creative concept can be thought of as the main area in which the level of tourism and involvement in the creation of creative experiences can be high or low. Moreover, it is well obvious that creative tourism overlaps tourism to a great extent by obtaining spiritual experiences.

Models and Strategies

There are two approaches in previous studies conducted on creative tourism: The supply-oriented approach which is based on hardware, and the demand-oriented approach which is based on software. The first approach is concentrated on the intellectual development of creative atmospheres and places as well as infrastructures. However, the second approach is focused on the creative encounter with available atmospheres and development of experiences (babay Hemmati, 2014). The aim of the majority of previous studies was to create places rather than consume and attract them creatively (Selby, 2004). There are very few studies on the tourism experiences (Hayllar & Griffin, 2005: 518). Franklin believed that tourists who learned the new skills of interpretation and innovation would become dynamic tourists because they would be able to interpret everything they saw. Based on their daily lives, some of the tourists may learn the skills of interpretation, signs and symbols (Franklin, 2003).

Therefore, the demand-oriented creative tourism greatly depends on the active participation of tourists who are not present in one place to observe others; however, they take active parts in the creation of tourism experience. In fact, they learn from their surroundings and use this knowledge to develop their skills (Richards & Wilson, 2003). In other words, tourists are among the active beneficiaries whose active participation is required to form creative experiences. According to Maslow's hierarchy of needs, creative tourism is placed at the top of the pyramid. In fact, it belongs to the elite level tending towards actualizations.

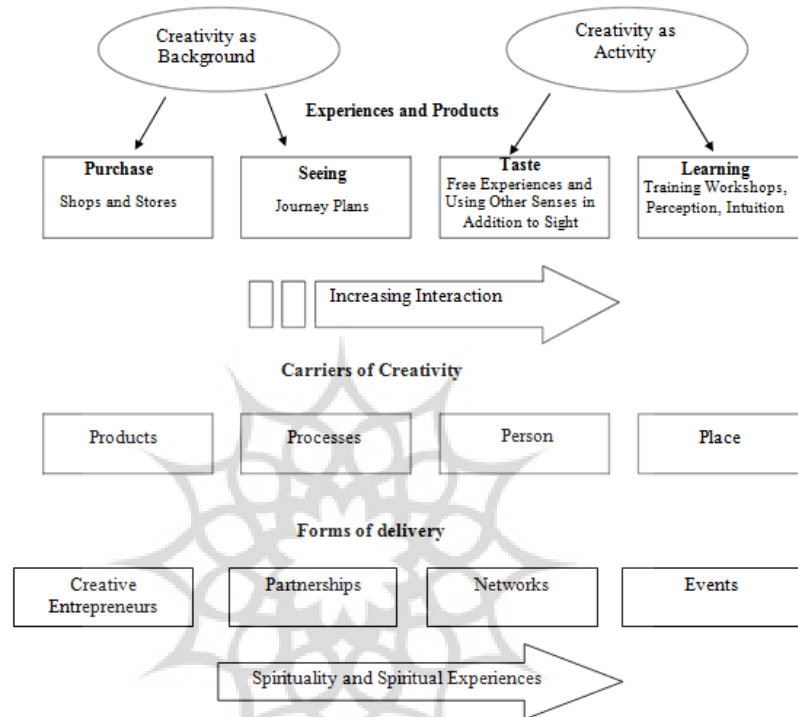
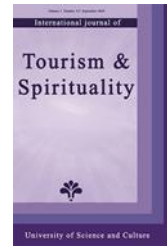


Fig 3. Creative Tourism (A Combination of Two References Considered by the Author)
 Richards and Marques, 2012; Jarabco and Marian, 2013

According to Figure 3, when interaction is increased in creative tourism, more focus is directed to the process and area instead of the final product. Participation, interaction and involvement are on the both sides of the process, a fact which means tourists and the local providers of tourism services are the main features of the common process of creating tourism significant experience (Prahalad & Ramaswamy, 2004). The local community has an essential role in this process. Without the participation of the local community, creative tourism will be very difficult because an encounter occurs between tourists and local people in a mixed atmosphere. The increasing emergence of official and unofficial networks can be related to the local feature of creative tourism activities in an integrated world. In other



words, local and global participants join each other with different interests. In this case, they are creative and local industries and states (Richards & Marques, 2012).

Therefore, the main drivers of developing creative tourism are currently cultural creativity and tourists' search for the points of creative inputs to local communities. The relationships between tourists and local people should be more humane, a fact which depends on human innate inclinations towards transformation through action. In other words, it is a process by which people seek to play a more active role. This process is related to the construction of personal identity and narration. This role of common creation is increasingly formed by intangible symbols. In fact, it turns into an emotional and spiritual atmosphere in which people seek methods to follow a certain lifestyle in a special creative environment (Richard and Marques, 2012).

The growing realm of creative tourism and increasing variety of experiences can be attributed to the growth of a network society. Since more flexible relationships have replaced traditionally social structures, it has become more important to create networks and flow of information, knowledge and skill inside such networks which are the channels of exchanging different types of capital such as economic, cultural and social capital and a relationship between groups and people. Due to the bilateral relationship which creative tourism creates between producers and consumers, it is a tool to add up the social and relational capital both for tourists and local suppliers. Creative tourism can be thought of as a method for developing very special relationships between the interests of involved individuals. This feature is interesting because it reflects a physical form of virtual networks. People travel to meet individuals whom they have become acquainted with in online communities. They also get together through the skills and experiences existing in many creative activities, the exchanges of which need the physical and common participation (Richards & Marques, 2012).

In the paradigm of creative tourism, mediators are not deleted when technology becomes advanced. However, their traditional roles and necessary skills are evolved. In the new paradigm, the service role of mediators turns into their creative roles. In fact, this creativity is reflected in the new scientific and management models as the system of activities before, during and after journeys.

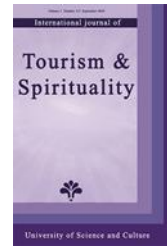
Therefore, one of the successful models for mediators and tour leaders in the new generation of tourism includes scientific, research and academic centers which should take the responsibility of modernizing and preparing the optimal management and competitive tools in the tourism industry and combine learning with tourism.

The investment drivers and financial tools are certainly emphasized to develop creative industries. The following instances can be pointed out: low investment, brand equity as an asset, high risks in the first period, great impact of information technologies, simplification of access to the information about the facilities of financial supply, simplification of the process of presenting the proposed applications and managing them, providing facilities for supporters, creating the participation of public and private sectors for financial supply (Jarabco & Marian, 2013).

Summary and Conclusion (Theory Presentation)

Self-actualizing and highly-experienced individuals are active and creative. These experiences show the individual that there are limits in the world. In other words, life is valuable or full of meaning (Maslow, 2008: 78). Such experiences open an infinite outlook to human beings. They result in euphoria, surprise and happiness. It appears that something has occurred in the important and valuable goal of life (Maslow, 1988: 38). The search for the truth, enlightenment and valuable experiences combined with the sacred and divine affairs make the humans travel to places and destinations which are beyond the earthly atmosphere and normal life. Previous studies indicate that religiously-motivated journeys are on the rise because people are trying to find themselves, the meaning of life and free themselves of absurdity and lack of identity (Dallen & Daniel, 2013).

The group pilgrimage-destination journey is a unique experience because it gives the spiritual experience a social dimension and also gives the social experience a spiritual aspect. Among the travelers on the journey, special feelings occur, and a type of social-spiritual relationship is formed between them, especially the ones who walk long distances. On the path, there are spiritual experiences as reaching the destination. Sometimes, the destination and location are immortal and dignifying. In this case, the believers gather around the destination like a pole in this chaos of the world. In fact, they look for their social identity. Moreover, the transcendent motivations to visit a



destination in which a valuable ideal is hidden is a spiritual journey (Dallen & Daniel, 2013).

Therefore, as pointed out above, tourism is accompanied by spirituality when there is an experience giving meaning to life and resulting in transcendence or connection for the tourist. Previous studies also indicate that nowadays tourists have become educated and seek new awareness and meaning for the life. In fact, they consider their personal experiences original (UNESCO, 2006). In other words, they are not merely the passive consumers of recreations anymore. In fact, they seek to enrich their free time with creative experiences (Singh, 2004: 5).

Although first the items were created to make the free time purposeful as a result of human tendency towards perfectionism and taking trips in free time, it was a response to the truth-seeking and science-loving needs to discover unknowns. This has become a constant and regular activity which was then named tourism (Mansouri, 2014). However, nowadays *creative tourism*, which refers to the creation of significant experiences and a win-win approach form both tourists and local people (Richard and Marques, 2012), has resulted in new horizons in this industry.

Creative tourism emphasizes the intangible life and culture instead of tangibly cultural heritage. Therefore, it enhances the actualization of tourists who would then turn into the common creators of journey experience and develop their creative abilities.

However, it should be mentioned that tourism experiences cannot be studied abstractly. On the contrary, they should be investigated in a more extensive mental realm of a person's life and beliefs. Moreover, the impact of personal life incidents may change the extraction of meaning and purpose of life through tourism. Discovering new knowledge in today's world cannot be fulfilled through books and the Internet. It needs contemplation which results from scrutinizing the events and discovering the relationships between them, a fact which is not possible only through taking trips and leaving daily life behind. Such reflections fall into some cases of the same three types of spiritual experiences.

Creative tourists are able to analyze destinations. Using raw and intelligent information on the destination, they can interpret the local culture and atmosphere. However, tourists with higher intellectual capitals have

higher capabilities in filling the gaps and understanding the concepts (Babay Hemmati, 2014: 107). Therefore, creative tourism needs elite role players who seek more interactive experiences helping them grow and create their personal identity (Richards, 2000). However, an experience is creative and unique when people have roles in designing and creating it in addition to participating in it. Moreover, the mediators and channels of distributing this type of tourism should be rich in knowledge, scientific specialty and high management.

Creative tourism is a tool used to increase the quality of a destination. It helps attract the creative class and sectors because the creative class brings many sustainable impacts. In addition to creating innovation, this class creates new ideas, establishes or attracts new economies. Regarding rural sectors, developing creative tourism has many benefits including the rehabilitation of handicraft industries and local traditions, the renovation of local people's pride of their cultural heritage, the maintenance of tangibly and intangibly cultural heritage, creation of new jobs in creative sectors and an increase resulting from such sectors. There are also some minor impacts of the creative and growing trend in the competitiveness of destinations (Jarabco & Marian, 2013).

Some of the most advanced instances of creative tourism activities can be seen in creative networks, the aim of which is to make contact between tourists and local people. Such developments indicate the integration of creativity, tourism, and new media and networks in the contemporary society which are more like a broad network (Richards & Marques, 2012).

Since cultural tourism is greatly based on the exchange of cultural and economic capitals related to the symbolically economic rise, creative tourism is even linked to the more flexible forms of exchanging social, relational and spiritual capitals between networks (Richards & Marques, 2012).

In the current study, the desk studies and experts' opinions state that creative tourism is the closest approach to tourism. It can be accompanied by the expansion of tourists' spiritual experiences, an important fact which is fulfilled when the managers and officials of this industry are acquainted with the concepts and new models which are emphasized in creative tourism. The following points should be taken into account:

- ✓ Creative tourism is a type of network tourism in which the tourist interacts highly with the producer and distributors. The value is

created inside the network. The tourist is considered a part of the creative tourism supply chain.

- ✓ What is exchanged in creative tourism is social capital. Therefore, the destinations having highly social, relational and spiritual capitals can represent high competitive advantage.
- ✓ The roles of mediators are upgraded in creative tourism, and they take on key and important roles before, during and after journeys. Therefore, when more attention is paid to the fact that the majority of tourists are educated and flexible, the mediators and distributors should not be merely some clerks who are familiar with providing tickets and getting visas. Scientific committees and institutions run by experts should play role in this type of tourism.
- ✓ One or more of the following methods should be used to produce creative experiences in tourism:

Applying new realms (using different senses), making changes to create new experiences, using new strategies (positioning, routing and staging), revising old strategies (new methods of observing old products and processes) (Cloke, 2005).

- ✓ Creative tourism is a sustainable tourism because it is based on sustainable factors as Figure 4 indicates.

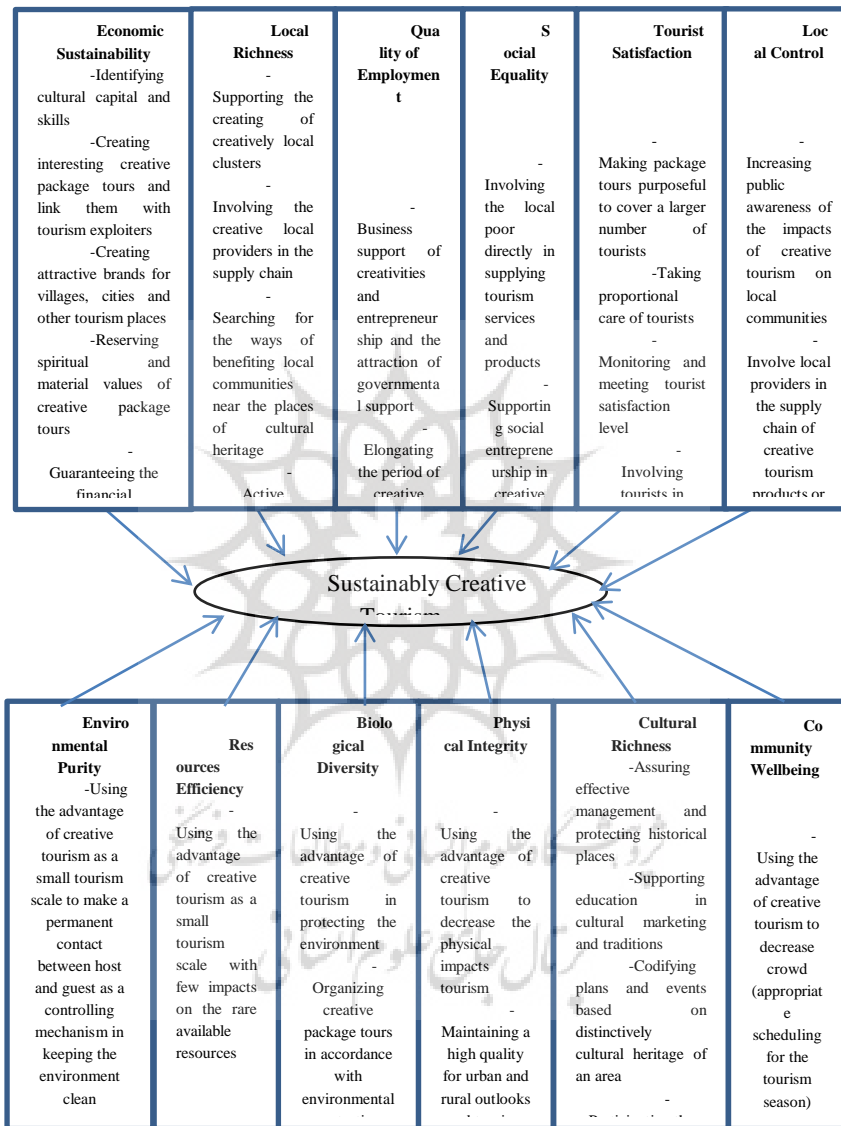
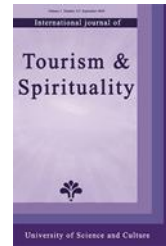


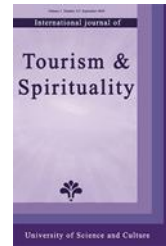
Figure 4: Sustainably Creative Tourism , Korez-Vide, 2013



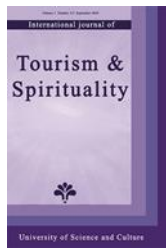
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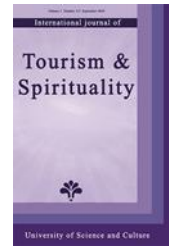
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