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CREATIVE TOURISM: AN ENGINE OF INNOVATION AND ECONOMIC GROWTH IN TODAY'S WORLD


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Abstract. *In the field of economics, creativity represents the ability to produce work and to perform new, unexpected, original, but at the same time appropriate and useful, beneficial activities. The importance of creativity lies, for example, in innovations, new discoveries, creativity can lead to new directions in art and the like. If we apply creativity to tourism, the result can be an increase in the attractiveness of a specific place or the entire (creative) tourism region. The main goal of the presented article is to map the use of creativity in selected companies and institutions of the travel industry in Slovakia, to identify the strengths of the use of creativity and at the same time, in connection with the revealed shortcomings, to identify areas in which improvement and development of the potential of creative tourism is possible. To achieve the main goal, the article will use the primary data obtained through sociological inquiry in the form of a questionnaire among companies and institutions of the tourism industry in Slovakia and among their consumers. The analysis showed that there is no significant difference in the intensity of the use of innovation and creativity between the studied areas in Slovakia. It has been confirmed that tourism companies and institutions do not have enough financial resources in Slovakia to further develop creativity. The last finding was the creation of own innovations by tourism companies and institutions, not taking them from abroad, or from other businesses.*

Key words: *Creative Tourism, Innovations in Tourism, Economic Growth.*

JEL Classification: L83, O33, Z32

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1. INTRODUCTION

Tourism is one of the fastest growing sectors of the economy, but it also faces stiff competition. To succeed in this sector, service providers must constantly innovate and adapt to the dynamically changing needs of visitors. Visitors are looking not only for traditional services, but also for unique experiences that will allow them to actively participate in the local culture. Creativity in tourism involves creating new products and services, such as non-traditional exhibitions, workshops, adrenaline experiences, or online activities. The COVID-19 pandemic has shown the importance of creativity in the online environment, which allows visitors to experience the destination without the need for physical travel. Creative tourism is often realized through visitors collaborating with locals, creating an authentic and participatory experience.

The aim of this research was to analyze the use of creativity in selected companies and tourism institutions in Slovakia and identify opportunities for improvement. The research was carried out in the form of questionnaires sent to companies and institutions operating in the field of tourism and tourism visitors, through which we understood their view and perception of creativity. The survey showed that most institutions in the tourism industry use creativity through experiences and new technologies. The companies and institutions surveyed often cooperate with local partners, such as self-governing regions, artists, schools, and media partners, in their promotion and implementation of creative projects.

Creative tourism is essential for maintaining competitiveness and attracting visitors. Innovations and creative approaches make it possible to create unique experiences that visitors expect, and at the same time contribute to the sustainable development of tourism in Slovakia. Improving the sector requires increased cooperation between institutions and efficient use of funds to support creative initiatives.

2. LITERATURE REVIEW

Tourism is one of the most dynamically developing economic sectors in many countries. The reason for the rapid development of tourism is primarily the development of opportunities for travel. On the one hand, tourism is one of the rapidly developing industries, but on the other hand, it is also necessary to perceive the fact that it is an extremely competitive field with a fight for visitors – participants in the tourism industry (Gáll & Halenárová, 2023). Due to high competition, it is necessary for service providers in the field of tourism to constantly look for new tools that will ensure a constant influx of new visitors, or they will ensure that visitors will return to the given destination or region. However, this requires creativity and constant development of the provided services – innovation. Visitors expect a comprehensive offer (accommodation and catering services, transport services, additional tourism services, etc.) including the provision of professional services (Kubičková & Benešová, 2020). Visitors at the destination do not expect exclusively a traditional program, but want to create, participate in selected activities, live culturally. The needs and expectations of modern, creative visitors are dynamic and change very quickly. The environment in which tourism will be implemented must therefore be creative and innovative, which will manifest itself in practice by introducing new products or services, improving the quality of services or improving existing solutions (Šenková & Horovčáková, 2019).

The success of tourism lies in the provider's ability to create, develop and sell goods and services related to tourism. In addition to planning activities that are carried out in the field of tourism, research and development are also extremely important in the creation and improvement of these activities (Liptáková & Hajduová, 2009). It is therefore important to follow developments, innovations and also use creativity within the tourism industry. The basis of their implementation is cooperation and creativity (Šitárová & Hrinda, 2009). The main purpose of implementing innovations in business is to increase utility and added value for the customer. Innovativeness in business is extremely important because, from the customer's point of view, it motivates when choosing a product. From the innovator's point of view, it is about gaining a competitive advantage, which consists in the implementation of new products, technologies, in the implementation of changes in the functioning of processes, in operating in new markets or in the way of communication with the customer (Kubičková et al., 2016).

Creative tourism can be defined in different ways. – It can be, for example, creativity that manifests itself in the creation of a new tourism product that is unique, original and innovative. Creative tourism can be realized in various forms. – These are, for example, old crafts, non-traditional exhibitions, presentations, workshops, tours connected with video presentations, adrenaline experiences (roping the castle tower, exploring the cave, etc.), but also the implementation of activities in an online environment (Ratten et al., 2020). The COVID-19 pandemic, as a result of which personal contacts, including travel and the development of tourism, were limited, pointed out the importance of innovation and creativity implemented in the online environment.

Creative tourism can be defined as a new generation of tourism, which is characterized by the creation of a tourist product based on the cooperation of visitors and the local population participating in the creation of products (Prebensen et al., 2018). Creative visitors are characterized by uniqueness and originality. They can be individuals, groups, couples, while they can plan the journey to the final destination either by themselves or use the services of an intermediary. The aim of the visitors is to experience the local culture, including active participation in its creative activities and to gain an experience, an experience where they will be able to feel like a local. At the same time, creative visitors are exclusive in the way they travel, where they generally do not use conventional means of transportation to their destination (CreativeTourismNetwork, n.d.).

The goal of creativity and innovation in the travel industry is not only adaptation to changes in visitors, but also the service provider's effort to gain a competitive advantage. An example of these solutions is, for example, the introduction of all-inclusive services, the offer of buffet tables, the creation of reservation systems and the like. At the same time, it is necessary to realize that individual services complement each other (Švedová & Dzurov Vargová, 2019). In the case of regions attractive to tourists, mutual cooperation with local partners who provide selected services (accommodation and catering services, transport services, additional tourism services, etc.) is ultimately important (Šenková & Horovčáková, 2019). The result is the constant improvement and development of tourism. At the same time, creativity in the above sense does not mean only the creation of new products and services, but also the improvement and innovation of already existing products in the field of tourism (Švedová & Dzurov Vargová, 2019).

3. DATA AND METHODOLOGY

The main goal of the presented article is to map the use of creativity in selected companies and institutions of the travel industry in Slovakia, to identify the strengths of the use of creativity and at the same time, in connection with the revealed shortcomings, to identify areas in which improvement and development of the potential of creative tourism is possible.

The object of observation of the presented article is creativity and the ways in which creativity is realized in tourism in Slovakia. We are interested in how selected institutions operating in the field of tourism apply creativity to their activities, how they communicate with visitors, and also the possibilities of possible improvement or more intensive use of creativity in tourism in Slovakia.

The first sociological inquiry in the form of a questionnaire focused on tourism companies and institutions, primarily on museums, galleries, cinemas and theaters, libraries, castles and chateaux located in Slovakia and the ways in which they apply creativity. We were interested in how the tourism institution approaches innovation, how it uses creativity, whether it also actively uses social networks (or online environment), whether it also collaborates on creativity with other institutions (artists, academia) and also a potential change in areas of creativity after the arrival of the COVID-19 pandemic. The distribution channel of the questionnaire was an e-mail, through which we sent the questionnaire to all tourism companies and institutions operating in Slovakia. The data collection was carried out in the months of February – June 2023. There are approximately 120 museums, 70 galleries, 170 cinemas, 90 theatres, 35 libraries (the most important in terms of the scope of collections, services provided and their importance for culture, education, and science), 100 castles and 425 chateaux. Our sample was selected from companies and institutions that were willing to cooperate and provide the necessary data. It was designed to cover a significant percentage of companies and institutions in each category, ensuring that our findings were representative. – In particular, we focused on a larger number of museums and libraries, where there is a higher likelihood of diversity of approaches and practices, while a smaller number of institutions in other categories reflects their lower number in the overall aggregate.

The second sociological inquiry in the form of a questionnaire was aimed at consumers in the travel industry and their perception of creativity. The data collection was carried out in the same period as the first sociological survey, this time electronically via an internet platform for creating online forms and surveys. We consider the representative sample in our second survey to be appropriate because it provides sufficient variability to capture the diverse preferences of visitors while maintaining a balance between sample size and analysis efficiency. This number allows us to obtain high-quality and representative data that reflect the real state of creative tourism in Slovakia, while the results are practically usable for further development and improvement of services in this sector.

Before the implementation of sociological inquiry in the form of a questionnaire, preliminary research was carried out, on which the comprehensibility of individual questions from the questionnaires was verified. After the end of data collection in June 2023, the processing and interpretation phase of the data obtained followed. First, the collected data was reviewed and cleaned of incomplete or irrelevant responses so that only usable information was included in the analysis. This was followed by a quantitative analysis, in which the responses were processed using statistical methods. Tables and graphs were used to visualize the main findings, allowing for a better understanding of response frequencies and the relationships between the different variables.

4. RESULTS AND DISCUSSION

4.1. Tourism institutions and their perception of creativity

181 respondents took part in the first survey, with the most respondents representing museums (46.96%; 85), cinemas and theaters (23.20%; 42), galleries (11.60%; 21). The fewest respondents were representatives of castles and chateaux (9.94 %; 18) and libraries (8.29%; 15).

Using creativity in tourism can contribute to creating unique and attractive experiences for visitors. Creativity can be implemented at different levels and in different areas of tourism.

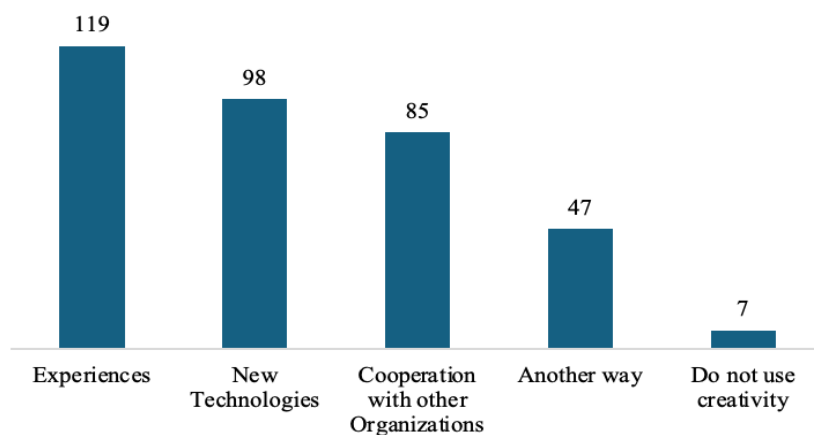


Fig. 1 Forms of using creativity in tourism institutions

Source: Authors' research, 2023

We were interested in whether institutions operating in the travel industry use creativity through new technologies, in the form of experiences, in cooperation with another entity or in another way. In this case, the respondents could also mark several answers according to which methods of creativity they used. We found that most respondents (65.75%; 119) implemented creativity in the form of experiences that were intended for visitors (for example, old crafts, organizing a non-traditional exhibition, etc.). This was followed by the use of new technologies (54.14%; 98), cooperation with other organizations (46.96%; 85) and another way of realizing creativity (25.97%; 47). Only 7 respondents (3.87%) said that they do not use creativity at all.

The online environment provides many opportunities for using creativity in tourism. The virtual and digital platform allows visitors to explore destinations, get information and even experience some experiences without physically traveling. We were interested in whether the questioned institutions have their own websites or present themselves on social networks, and whether separate pages developing creativity in the online environment have been created (for example, a separate website for a virtual tour, etc.). The results showed that 81.77% (148) of the institutions operating in the tourism industry have created their own website and 100 % of the institutions have presented themselves on various social networks. At the same time, more than a quarter of the respondents

(25.97%; 47) said that they created new independent websites on the Internet that helped them to expand innovations (for example, a virtual tour, access to online resources in the case of libraries, etc.). Since all of the questioned institutions in the tourism industry use social networks for their presentation, we expanded this question by specifying social networks. Most respondents used Facebook (98.90%; 179), Instagram (74.03%; 134) and YouTube (59.12%; 12.15). Another social network (for example Tik Tok) is used by 12.15% (22) of respondents.

Tourism institutions had the opportunity to identify how they implement creativity in the form of experiences intended for visitors. We received 133 responses and found that tourism institutions offer visitors the following experiences:

- non-traditional exhibitions (thematic, both indoors and outdoors), support activities, a more diverse range of programs, discussions, excursions;
- presentation of traditional folk culture in the form of demonstrators, demonstrations of original crafts (with the opportunity to try the given craft), creative workshops connected, for example, with the implementation of non-traditional techniques in crafts (weaving on looms, weaving baskets, felting, etc.);
- folklore activities, live sculptures, audience interaction with artists, summer events;
- rewarding viewers;
- tours connected with a video presentation, free entry of guests to originally prohibited areas;
- interactive and playful educational programs intended for young people (students), while these programs are based on historical collection funds and the work of contemporary artists and experts;
- visiting an on-line cinema;
- virtual tour of the library (including 360° videos), the possibility of online book borrowing or online discussions with book authors;
- workshops (funny at work);
- adding historical photos to the museum page, including comments, events;
- historical gastronomy and food tastings;
- playing theatrical performances through the storefront on the street and also in the inner courtyard of the theater;
- participation in online conferences shared via YouTube (live or the possibility to view the recording);
- cultural events focused, for example, on the presentation of the history of the region, folk culture, traditions and crafts;

From the results, we found that tourism institutions that participated in the questionnaire survey cooperate with self-governing regions that financially support them, local artists, city/municipality, interest clubs, nearby spa facilities, media partners (including media and ticket sellers), schools, theater groups, private individuals (private photographers, private craftsmen), regional tourism organizations and the like. Mutual cooperation in the field of creativity and tourism manifests itself, for example, in the following ways: promotion, personal meetings, mutual advertising, participation in joint projects, exchange of information, sharing of exhibitions and events. A very interesting activity was, for example, making puppet evening dresses for children.

Financing creativity in tourism businesses is a key aspect for their success and competitiveness. Innovations and creative approaches can fundamentally affect the attractiveness of destinations, improve the overall experience of travelers and contribute to

sustainable business development. There are several ways to secure funding to support creative initiatives in the tourism industry – One option is grants and subsidies from public and private organizations that provide financial support for innovative projects. This option was marked by (39.23%; 71) respondents. Government and regional authorities also often offer financial support for creative tourism projects. Participation in public initiatives and cooperation with public institutions can ensure additional funding and increase the visibility of projects. (28.18%; 51) respondents encountered this form of financing creativity in tourism businesses. Private investors, including venture capital funds, are another possible source of finance for creative initiatives. It is important to present a convincing business plan that clearly shows the potential revenue from creative projects and their contribution to the tourism industry. Another option that was indicated by (18.78%; 34) respondents is financing through professional associations and tourism associations. Cooperation with these organizations and active participation in their projects can open doors for institutions in the tourism industry to financial resources and support for the development of creativity. Crowdfunding, i.e. obtaining funds from the public through online campaigns, is a modern and interactive way of financing creative projects in the tourism industry. This form of financing was indicated by (4.97%; 9) respondents. The remaining (8.84%; 16) respondents also stated that innovation and creativity are not financed separately in their case.

At the same time, we found out from the survey that in up to 76.80% (139) cases, the financial resources that these institutions would need for the development of creativity are not sufficient. The remaining 42 (23.20%) tourism institutions answered that the financial resources that support creativity are sufficient.

At the end of the first survey, we found out what the greatest benefits and shortcomings are perceived by tourism institutions in connection with the development of creative tourism. The biggest benefits for organizations that took part in the survey included:

- opportunity to reach and engage a wide audience, community building;
- diversifying the offer for visitors, using new possibilities, including the possibility of providing new experiences for visitors;
- better communication, new opportunities for cooperation;
- visibility, wider awareness of the institution, reaching new target groups;
- implementation of new forms of work;
- creation of new language mutations on the website and availability of the institution 24/7;
- the possibility of addressing visitors and interested parties not only in Slovakia, but also abroad;
- popularization of both professional and cultural events towards the public, higher possibilities of public involvement in the institution's activities – including higher motivation for further visits.

The benefit that results from the implementation of creative tourism and the online presentation of tourism institutions on the Internet is primarily their ability to reach more potential visitors, which consequently represents a higher income for these institutions. Revenues from entrance fees can then be invested in other necessary innovations so that it is constantly attractive to visitors and able to attract the public repeatedly.

Among the shortcomings that were associated with the development of creative tourism in the organizations addressed, there was primarily funding (the need to document all activities) and too narrow a focus (i.e. only on the population that uses the Internet). Respondents stated that it is not possible, for example, to finance advertising on the Internet, and that is why some

tourism institutions still remain only regional. At the same time, not all activities can be carried out exclusively in an online environment, i.e. contact with the public (spectators, visitors, readers, etc.) remains irreplaceable despite innovations and creativity.

4.2. Tourism visitors and their perception of creativity

In the second survey, we addressed 152 respondents – tourism visitors. In the questions, we focused on the use of innovations in the field of tourism both at home and abroad. Addressed respondents mostly visited castles and chateaux (69.08%; 105), cinemas and theaters (61.84%; 94), museums and galleries (46.71%; 71). Respondents were least interested in libraries (13.82%; 21) and other tourism institutions (19.74%; 30). 11.18% (17) respondents did not use the offer of any institution.

The COVID-19 pandemic has seriously affected the tourism industry, forcing businesses in the industry to adapt their service offerings. The changes were necessary to ensure the safety of visitors and adapt to new conditions and restrictions. For that reason, the question related to the change in the services of some tourism institutions during the COVID-19 pandemic. We were interested in whether the respondents perceived a change in the service offer of some tourism institutions since the onset of the COVID-19 pandemic. We found that 90.13% (137) respondents experienced a change while 9.87% (15) respondents experienced no change. Subsequently, we were interested in a specific type of change in the offer of these institutions. Respondents could mark several answers.

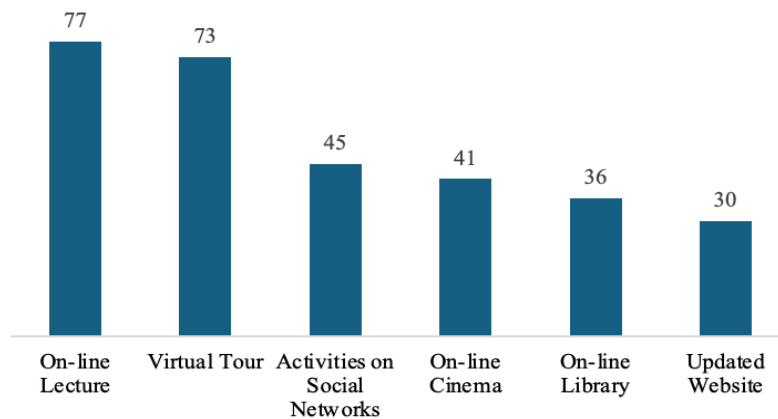


Fig. 2 Use of Innovations in Cultural Institutions during the COVID-19 Pandemic

Source: Authors' research, 2023

We found that the respondents noted the following changes in the offer of cultural institutions – the possibility to attend an online lecture (discussion, debate), for example, with an artist, writer, etc. (50.66%; 77); the possibility to take a virtual tour of an institution, for example a museum, a cave, etc. (48.03%; 73); more significant activities on social networks connected with the presentation of a cultural institution (29.61%; 45); the possibility to watch a movie in an online cinema after paying the entrance fee (26.97%; 41); the possibility to borrow a book or magazine from an online library (23.68%; 36); an expanded offer of a cultural institution on the Internet, for example the

creation of an updated website, the establishment of a new website of a cultural institution, etc. (19.74%; 30).

We were interested in which specific innovations of cultural institutions were used by visitors in the last 12 months. Most respondents used the option of a virtual tour (19.08%; 29) and a visit to an online lecture in a cultural institution (10.53%; 16). 7.89% (12) of respondents visited the updated website of the cultural institution and also viewed the presentation of the cultural institution on social networks. The fewest respondents used the opportunity to watch a movie in an online cinema after paying the entrance fee (6.58%; 10). More than half of the respondents (55.92%; 85) did not use any of the offered innovations. In the supplementary question, the respondents gave specific examples of institutions providing additional tourism services in which they used innovations in the last 12 months:

- museums: Slovak Agricultural Museum in Nitra, Andy Warhol Museum of Modern Art in Medzilaborce, Love Bank in Banská Štiavnica, Museum of Coins and Medals in Kremnica, East Slovak Museum in Košice;
- galleries: Danubiana Meulensteen Art Museum in Bratislava;
- theaters: Slovak National Theatre in Bratislava;
- library services: Library P.O. Hviezdoslava in Prešov;
- castles: Ľubovňa Castle and Open-air Museum, Nitra Castle, Spiš Castle, Čachtice Castle, Orava Castle, Bojnice Castle;
- other activities of respondents without a more specifically specified institution: cinemas, lectures, distance learning, online lecture, virtual tour of the cave.

Since up to 85 respondents did not use any of the offered innovations, we were interested in the reasons why the respondents did not plan to use the innovations of selected tourism institutions. It was an open question, while the most common reasons why respondents are not interested in using online innovations of cultural institutions were – the feeling that it is an expensive service; lack of interest in the given service and lack of free time of the respondents. Respondents who do not plan to use online innovations, however, mostly mentioned the reason for the lack of atmosphere, which cannot be replaced even by online viewing of a gallery or a visit to the cinema. For this type of respondents, the effect and atmosphere associated with a live performance (cinema, theater, concert, etc.) was extremely important.

The survey also measured the use of creativity in tourism services by respondents abroad. The results of the survey show that up to 80.26% (122) of respondents used the offer of foreign cultural institutions, while the remaining 19.74% (30) of respondents did not use this offer. According to respondents, creative tourism is better developed abroad. 85.53% (130) of respondents favored this option, while 14.47% (22) of respondents were of the opinion that creative tourism is better developed in Slovakia. The last questions related to the strengths and weaknesses of the implementation of creative tourism in Slovakia. Among the strengths perceived by the respondents in connection with the development of creative tourism in Slovakia, there were primarily:

- activities, efforts and support implemented in the field of tourism (in the sense of developing creativity), implementation of news and innovation in this field;
- the possibility of online tourism development (everyone can play what they want online, visit what they want and then they can also visit it live);
- support for visitors to Slovakia, support for cultural monuments, expanding the horizon of knowledge and at the same time more financial resources that can be used for the preservation and restoration of cultural monuments;

- economic benefit (no costs associated with the realization of the trip);
- high activity on social networks and the Internet, the ability to attract and maintain people's interest in culture and tourism.

On the other hand, among the weaknesses perceived by the respondents in connection with the implementation of creative tourism in Slovakia, according to the respondents, they primarily included – weak promotion, weak advertising of the tourism institution, low awareness among potential visitors, lack of resources to significantly support tourism in Slovakia, and no interest in making cultural spaces (museums, galleries) available online for free.

5. FUTURE RESEARCH DIRECTIONS

Based on the results of the questionnaire survey, we propose to implement the following recommendations as part of the development of creative tourism:

- to continue an active approach to the implementation of innovations in the field of tourism;
- implement more intensive marketing of innovations, which will also increase awareness of these innovations;
- develop innovations more intensively and at the same time technically ensure the functionality of innovations in the case that they are innovations in an online environment;
- increase financial resources for the development of creative tourism so that these innovations, especially innovations and their presentation in the online environment, can be implemented more intensively;
- focus innovation and creativity on a broad spectrum, not only in one area, or per age group.

6. CONCLUSION

Tourism has not only economic, but also social, environmental and cultural significance. Currently, the implementation of innovations and creativity is extremely important. However, creativity can be perceived in different senses. Creativity in the field of tourism can be characterized, for example, as a means of involving visitors in the creative life of the destination, as a creative means associated with the use of existing resources, as a form of discovery or self-expression, as a means associated with strengthening the identity of the local community, as a source of renewal and revitalization of cities and also as a form of education or self-realization. However, creativity can also be manifested in other ways, for example in the form of digitization of offered services, i.e. at the same time as creativity, new technologies are also used in the field of tourism. Despite the fact that the implementation of creativity in the field of tourism has many advantages, in some cases it can paradoxically be perceived as a problem of the development of creativity (Orban, 2018; Šimončíčová & Šimončíčová, 2013).

The main goal of the presented article was to map the use of creativity in selected companies and institutions of the travel industry in Slovakia, to identify the strengths of the use of creativity and at the same time, in connection with the revealed shortcomings,

to identify areas in which improvement and development of the potential of creative tourism is possible.

Mišúnová (2013) identified several problematic aspects associated with the implementation of creative tourism. It was about the absence of research and development in the travel industry and the imitation of innovations by competing providers (Bizubová, 2009; Mišúnová, 2013). The development of creative cities is also considered problematic in the field of tourism and creativity. In the case of the survey, we focused on another dimension that can be described as specific in the field of tourism. While, for example, private businesses can afford to finance innovation and creativity from their profits, this is a problematic issue for tourism institutions. We pointed out this fact on the basis of the results, where we investigated the possibilities of financing creativity and innovation in the conditions of Slovakia. We found that innovation and creativity are financed primarily from the resources that the tourism institution receives from grants and subsidies. Almost a third of the resources for innovation and creativity are the resources of government and regional bodies. Despite the diversity of sources, however, the financing of these activities is not sufficient, as confirmed by the institutions in the tourism industry. We found that for more than three quarters of the respondents, the funds used for the development of creativity are not sufficient. Only 23.20% of tourism institutions feel that resources are sufficient. The lack of resources spent on innovation was also confirmed by the visitors, according to whom the creative industry, or innovation and creativity in tourism spend very little financial resources. In the mentioned way, Slovak tourism also differs from foreign tourism, which, according to the respondents, is at a higher level, while it is also more financially supported.

When analyzing research in the field of creative tourism in Slovakia, we can identify several main limitations and limitations that influenced the results and interpretation of the research:

- Although the research covers different types of tourism companies and institutions, the selected sample of companies and institutions was not completely random, and not all companies and institutions were willing to provide data. This may affect the representativeness of the results and their applicability to all enterprises in the sector.
- Greater emphasis has been placed on museums and libraries, which can distort the view of the practice and needs of smaller institutions such as small galleries or local cultural centers.
- The results indicate that a large proportion of companies and institutions have limited financial resources to develop creativity. This factor can affect their ability to implement and sustain innovative projects.
- The results show different levels of cooperation with external entities. The lack of effective collaboration between institutions can affect the integration of creative approaches and the sharing of resources.
- Visitors to the tourism industry have different preferences and expectations, which may change depending on personal interests and demographic factors. This can affect the evaluation and adoption of creative approaches.
- The research focused on the Slovak context, which means that the findings may not be fully applicable to other countries with different cultural and economic conditions.

As part of the further development of creative tourism, we proposed primarily to continue existing activities developing creativity and innovation, to implement intensive marketing to these institutions, and also to increase financial resources for the development of further

creativity. The results can be used on a practical level, and by applying our recommendations in practice, it would be possible to improve the quality of the provision of services in the field of creative tourism.

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KREATIVNI TURIZAM: POKRETAČ INOVACIJA I EKONOMSKOG RASTA U DANAŠNJEM SVETU

U oblasti ekonomije, kreativnost predstavlja sposobnost proizvodnje rada i obavljanja novih, neočekivanih, originalnih, ali istovremeno odgovarajućih isvrshodnih, korisnih aktivnosti. Značaj kreativnosti leži, na primer, u inovacijama, novim otkrićima, kreativnost može dovesti do novih pravaca u umetnosti i slično. Ako primenimo kreativnost na turizam, rezultat može biti povećanje atraktivnosti određenog mesta ili celog (kreativnog) turističkog regiona. Glavni cilj predstavljenog članka je mapiranje upotrebe kreativnosti u odabranim kompanijama i institucijama industrije turizma u Slovačkoj, identifikovanje jačine korišćenja kreativnosti i istovremeno, u vezi sa otkrivenim nedostacima, identifikovanje oblasti u kojima je moguće poboljšanje i razvoj potencijala kreativnog turizma. Da bi se postigao glavni cilj, u tekstu će se koristiti primarni podaci dobijeni putem sociološke istrage u formi upitnika među kompanijama i institucijama turističke industrije u Slovačkoj i među njihovim potrošačima. Analiza je pokazala da ne postoji značajna razlika u intenzitetu upotrebe inovacija i kreativnosti između proučavanih oblasti u Slovačkoj. Potvrđeno je da turističke kompanije i institucije nemaju dovoljno finansijskih sredstava u Slovačkoj za dalji razvoj kreativnosti. Poslednji nalaz bio je stvaranje sopstvenih inovacija od strane turističkih kompanija i institucija, ne uzimanje iz inostranstva, ili od drugih preduzeća.

Ključne reči: Kreativni turizam, Inovacije u turizmu, ekonomski rast.