Abstract: The paper is a result of the research project “Oltcultour”, having the aim to support the catalysis of a cultural tourism market in Northern Oltenia Region of Romania. Tourism generally, and cultural tourism in particular has not performed well in the arena of authenticity and sustainability. This makes imperative the authentic development of tourism, not only for the sake of the tourists and market forces, but also for the integrity of the community and those who live that culture. Not only is it necessary to retain some of the features of the past that have created the culture in question but the recognition of transformational mechanisms that will eventually generate new forms and adaptations of that culture. Tourists will be interested in the dynamic properties of culture if it is revealed and presented to them in an authentic and meaningful way. Creative strategy designing must become as important as marketing.

The paper starts from defining the concept and model of Regional Creative System as an extremis of the concept and model of Regional Innovation System. We show that effective and creative/creativity policies and actions should be in place to maximize the beneficial development impact of tourism and its deep linkages with the creative economy. This means to treat more carefully the concept of “emergent authenticity” which advocates that authenticity is historically and socially “emergent” rather than static: “a cultural product, or a trait thereof, which is at one point generally judged as contrived or inauthentic, may, in the course of time, become generally recognized as authentic, even by experts”. But, how to manage emergencies, so to keep the right balance between authenticity-traditions-creativity-novelty? The answer is to create a regional self-regulation mechanism able to anticipate, to identify and to facilitate the emergencies and/or the trends favorable to the pursued balance. Oltcultour certification mechanism is such an example of initiative aimed at institutionalization.

1. Introduction

This paper is a modeling result obtained in the research project “Oltcultour”, having as an aim the identification of conditions and mechanisms for the generation of a cultural tourism market Northern Oltenia – a Region of Romania where there is dispersed an important material and spiritual heritage potential to be exploited by the cultural tourism. During this research we reach the conclusion that in northern Oltenia, tourism generally, and cultural tourism in particular has not performed...
well in the arena of authenticity and sustainability. Here there is needed an institutional model for solving the lack of performance, based on adopting the concept of Regional Creative System. We started from the following broader vision. Being part of the creative and/or cultural economy, we have to take into account that in this economy there are two distinct flows, the economic and the artistic. The economic flow should become sustainable and the artistic flow should strive for authenticity. Also we have to be aware that „emotions and imagination are as real as labor and capital, creating and connecting are as real as manufacture and sales, and beauty and meaning are as real as fast and cheap.”[3] So we need to acknowledge the imperative for the authentic development of tourism, not only for the sake of the tourists and market forces, but also for the integrity of the community and those who live that culture. Also we need to acknowledge the use of art as a means to render authenticity in business, asking enterprises to —Embrace Art as one of five means of appealing to influential authenticity (the others being —Appeal to personal aspiration, —Appeal to collective aspiration, —Promote a cause, and —Give meaning—these are not necessarily mutually exclusive)[4]. Not only is it necessary to retain some of the features of the past that have created the culture in question but also the recognition of transformational mechanisms that will eventually generate new forms and adaptations of that culture, and even to re-conceptualize authenticity. In cultural/creative tourism the authenticity has become a milestone and should be seen not only as a „simple authenticity”, but as a „performative authenticity”. As Britta Timm Knudsen & AM Waade showed the notion of authenticity seen as a surplus of experiential meaning and feeling that derives from what we do at / in places, can be re-conceptualized as „performative authenticity” and be considered as a relational quality attributed to something out of an encounter. It is dependent on proximity and in between-ness. In that sense, its relational quality appears to be highly phenomenological, and it is transcending the „object-related authenticity” and/or the „existential authenticity”. So the „power to create presence and intensity is not entirely related to subjects or objects but also has to do with what happens in between these two instances. The in-between is the locus for all sorts of mediation which are detectable both in the immateriality of place-medications (ideas, images inside the heads of people) and in materialized or discursive place-designs”[7]. Tourists will be interested in the dynamic properties of culture if it is revealed and presented to them in an authentic and meaningful way. Creative strategy designing must become as important as marketing. In this context there is the challenge of generating „innovation in experiences” in the cultural / creative economy (cultural/creative tourism) and we think that both the origin and the process – „creativity” and „performative authenticity” are fundamental drivers in generating a cultural tourism market.

2. Viewing tradition as a history of emergencies

2.1 Tradition, creativity, novelty, emergent authenticity and two apparent paradoxes

The “emergent authenticity” is a socio-cultural phenomenon which, as observed Cohen [2], makes that “a cultural product, or a trait thereof, which is at one point generally judged as contrived or inauthentic may, in the course of time, become generally recognized as authentic, even by experts”. So by this phenomenon what was once alien to a tradition or to a cultural space, becomes, in time, an integrated element in that culture. Apparently paradoxically, we could say that it is authentic in a culture what was once an implant (and thus perceived as new and alien) and was not rejected, becoming somewhat attractive. At the limit, we can even see that what is living in a culture was first an implant turned attractive and then refined (during the accommodation with the other defining elements of that culture) and that it continues to be attractive in that cultural space. Tradition and culture are dynamic and not static realities, they are historical dimension entities, that are alive as long as they manifests themselves in a dialectical relationship with both their past and their own memory, as well as with other traditions and cultures with which they coevolved. There is therefore nothing paradoxical in viewing tradition as the
history of a whole series of innovations to the culture of a social entity.
Continuing on the same line of apparently paradoxical, we might think that increased mobility brought about by innovations in transportation, and by the increasing interconnectivity, brought about by the Internet innovation era, the implants between cultures could lead to uniformity. This means, however, to believe that the cultural origin of any implant is always a transfer of something already existing outside of a culture, as it manifested itself, and not to see that, in fact, any cultural implant has its origin in a human creation that has found favorable circumstances, being the result of a meeting between human creativity with a situation requiring adaptation. From the state of novelty to that of implant and to that of a constitutive element of a tradition, at the historical level a whole cycle of creative generation, assimilation and accommodation is covered – the renewing and the institution of a new stage in a tradition. A same created item (creatively generated) manifests itself differently in one culture or another as it was assimilated and accommodated in different historical background features of the two cultures and as has become more attractive or less attractive within each culture. A better understanding of the report between novelty and creation can clarify the issue of the possibility of cultural uniformity open by the innovation in transportation and telecommunications.

2.2 Novelty and creativity – the economic value of multiculturality

A novelty can have a triple origin. It could be generated: by creativity on the background of preexisting situation; by the emergence of a new situation which put an adaptive pressure which needs a pregnant manifestation of creativity (as an intelligent solving); and by a superposition of two emergencies, in the case that the creativity product generates a new situation which demands, in its turn, adaptation, inclusive of a creative nature. Indifferently of its generation, a novelty is not good or bad, useful or not useful, desirable or not desirable, but rather it can be the source of an advantage and of a competitive cost. Any novelty therefore has a potential economic impact. Therefore, at the experimental level, a novelty is always attractive. Before being assimilated or rejected, a novelty must be minimally experimented, and therefore, a novelty is always an attractor of attention. In supporting this proposition, having the value of a cognitive principle, we bring to front the following empirical observation: the curiosity and the natural openness towards the experience of novelty manifest themselves instinctively during the childhood both to humans and to animals. If now we are focusing on the explorative behavior (as it manifests to humans), in which the novelty is an attractor of intention, we may observe also the following aspect: lack of novelty (expressed by the boredom situation) represents a repulsive item, which generates the intention for exploration, for searching new situations in the actual situation, in fiction space or in the actual reality after the new possibility was imagined and simulated in the fiction space. These three manifestation ways define three behavior prototypes: adventurer, thinker and experimenter.

Tourism (excursion) is the simplest manifestation form of the experimenter spirit. The tourist laboratory is “outside” – outside of its usual cultural space. The tourist is the person eager to search for the novelty imagined and simulated at the fiction level as being accessible by a direct contact with the actual reality of new things. A region which stakes on developing tourism and excursion will have to develop its own creativity and cultural specific system so that the novelty promised as a possibility at the fiction level to be effectively discovered by the tourists that visit this region. From this perspective, the regions capable to develop an attractive tourism offer, will succeed to maintain a distinct cultural identity. Tourism stimulates cultural diversity because the tourist search and buy cultural diversity. By doing tourism, the tourists not only satisfy their curiosity, but also they run away from boredom. They also have the opportunity to explore the novelty dreamed and imagined at the fiction level before deciding if it is convenient to them from the perspective of cost / benefit ratio. Multiculturality is a resource with strategic and economic value that by tourism it is increased. So in this context the innovations in transports and telecommunications, which support tourism, can stimulate multiculturality and not the cultural uniformity, and so encouraging the preservation and development of distinct cultural identity. This fact will happen only in...
those cultural spaces that know how to transform traditions into tourism attractions, perceived as authentic novelties by the ones outside of respective cultures. There is also the reverse of the situation. Without tourism, on the background of globalization and of the innovation at the level of industries migration, as well as of pure consumerism, the regions with still alive cultural traditions, which do not take care to create their own supply in cultural tourism, will tend to abandon many of their elements constitutive of their cultural traditions and so they become, in the new context, costly – the new culture is becoming in this case emergent and so unpredictable.

3. Regional Creative Systems

3.1. Successful Regional Innovation Systems

Lundvall defines in [6] a system of innovation as one which “is constituted by elements and relationships which interact in the production, diffusion and use of new, and economically useful, knowledge”. So we may identify three key subsystems in the innovation system: knowledge production/creation subsystem; knowledge using/applying subsystem; knowledge diffusion/transfer subsystem.

The core elements of such a system are its players: the innovative entrepreneurs, the local human resources, the consulting-matching firms, the strategic investors, the academia, the authorities.

The concepts and models of regional innovation systems and learning regions deal with institutional and governance structures which are usually not present on the micro level, but are nevertheless an important element of certain regions.

As was said in [5] there is a quasi general consensus among the analysts of the innovation phenomenon, according to which the background condition for a successful regional innovation system is the existence of a regional culture and identity; which creates the basis for trustful cooperation, and from which informal, hierarchy-poor and horizontal networks between the regional actors develop.

Beside this background condition, there are needed: permanent learning processes; cooperative non-opportunistic behavior; the detecting and the flexible adjustment to changing market conditions.

3.2 A concept: Creative Regional System

Regarding the aspect of the intra-regional capacity of knowledge creation there is no consensus. There is a trend that the regional innovation system to be reduced only to the coupling the diffusion and using subsystems of the preexisting knowledge. This trend is explain by understanding innovation only as using a preexistent knowledge in a new commercial context – in general the probability that the most adequate knowledge to the innovation needs of a firm to be produced intra-regional is becoming increasingly less in the globalization conditions.

We underline that the above affirmation is generally valid, and not in all cases, the cultural tourism being an exception. The knowledge resource for innovation in the cultural tourism sector is predominantly situated intra-regional, and the knowledge production in this case should be done by those with deep understanding of that culture and/or of that civilization from that region.

So in the case of cultural tourism, the knowledge creation subsystem for putting into value the cultural heritage specific to a region is a crucial success factor, and so the background condition for a successful regional innovation system, must be supplemented by the requirement of developing a strong business culture and identity settled on the basis of the traditions and cultural heritage and innovating in those directions of authenticity which add the most possible value to this fundament. This implies to manage the delicate balance between tradition conservation and creativity stimulation, intervening with a set of regional policies themselves created and designed to stimulate and guide the appropriate and pertinent regional research.

Generalizing the above situation where innovation is oriented towards putting into value a resource with strong regional specificity, we may define the concept of Regional Creative System as being an innovation system (in the sense of Ludvall definition) for which the local/regional element for knowledge production and for conceiving the knowledge demand, play a crucial role and becomes distinct.

4. Oltcultour accreditation and certification mechanism
As we showed in [1], for approaching the regional innovation from the perspective of the concept of regional creative system, it is needed that to the four factors characteristic of the creative industries (cultural, scientific, technologic, entrepreneurial) to be added a fifth: the policy creativity (fig.1). Only a creative effort at the level of conception and implementation of developing policies could stimulate, catalyze, guide and synergize the 4 components in those directions of authenticity which add the most possible value to the regional specificity fundament.

This means introducing 4 new dimensions (fig.1) for the research and knowledge management policy with strategic value applied in the regional cultural tourism industry, as well as the creation of an adequate institutional frame and of its info-infrastructure, so that these dimensions to become generative-creative activities at the systemic level. These 4 dimensions are: prospective – meant guide and give the medium and long development image; prescriptive – meant to insure the knowledge base and best practice in innovation for cultural tourism sector; investment – meant to develop and deliver strategies, action planes, programs and projects of key development; institutional – meant to facilitate the preservation key elements of cultural regional heritage, and to form and develop a stylistic paradigm for the management of the emerging authenticity.

These dimensions could be implemented by the strategic programs and projects. Stimulation of other processes and behaviors that create synergies (permanent learning processes; cooperative non-opportunistic behavior; the detecting and the flexible adjustment to changing market conditions) demands the building of a special mechanism, conceived to support and stimulate the creative participation of all categories of market players and to make the necessary synergetic gearing between: the maximization of heritage value, the local creativity, the maximization of experiential value and, certainly, the pretensions regarding authenticity and quality of the intra and extra-regional prospects and visitors (tourists).

Oltcultour Accreditation and Certification Mechanism is a system of marking proposed for voluntary adoption by the major actors in the regional creative system of cultural tourism industry in northern region of Oltenia (Romania) which is in its early stage of institutionalization. The mechanism is based on a marking system for value of the cultural sites and of the touristic experiences offered in them as well as of the firms from cultural tourism industry, through which they are valorized.

The main component of the mechanism (Table 1.) consists in a system of marking the cultural value of a visiting objective and of its afferent services. It refers, on the one hand, to the specialization of the offered cultural experience, and, on the other hand, to the genericity, novelty (originality), authenticity of the heritage item, as well as to the performative authenticity created in the site, assessed and expressed by the spectacular, the refinement, and the mastery, perceived by tourists and critical experts during the provided experience. A more detailed description of To this system for marking the cultural value of products and services at a site, it is added an award system (Table 2) for entrepreneurial and business excellence of the provider of the cultural tourism services, which offer to the clients, besides the conventional systems of classification of internationally agreed tourism services, an additional guarantee regarding the quality of promised experience.

Also, this award system provides an extra motivation for entrepreneurs to adopt a creative and open attitude towards innovation, consistent with the background conditions for a successful regional creative system.

5. Conclusion
The initiation of a regional process to foster creativity in cultural tourism is the best way for a successful management of the emergent authenticity so to keep the right balance between authenticity-traditions-creativity-novelty. This means the institution of Regional Creative System, structured on two functional axes, one of strategic projections and one of synergy creation. The accreditation and certification mechanism designed in the Project Oltcultour is an example of such a synergy creative instrument.
Table 1. - Oltcultour Marking System

<table>
<thead>
<tr>
<th>Source of Value</th>
<th>Revealing Observables</th>
<th>( V )</th>
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</thead>
<tbody>
<tr>
<td>Heritage Value</td>
<td></td>
<td></td>
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<tr>
<td>Heritage item in itself</td>
<td>Rarity of a generic item for a direct experience of a difference of cultural consumption</td>
<td></td>
</tr>
<tr>
<td>Associated knowledge heritage</td>
<td>Stock of beliefs, legends, local theories, recorded or in use, which arguments the value of a generic item</td>
<td></td>
</tr>
<tr>
<td>Associated Recognition Heritage</td>
<td>Stock of works, critical exegeses, market myths, etc., ensuring the value of the cultural acquisition</td>
<td></td>
</tr>
<tr>
<td>Conceptual framework for in situ experience</td>
<td>The ingenuity of the project / projects to exploit the Heritage Fund - spectacular</td>
<td></td>
</tr>
<tr>
<td>Architectural framework for facilitating the experience</td>
<td>Quality and standing of the infrastructure that supply environmental framework for experience - refinement</td>
<td></td>
</tr>
<tr>
<td>Management for supplying the experience</td>
<td>Professionalism shown throughout the supply of experiential context - mastery</td>
<td></td>
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Table 2. - Oltcultour Award System

<table>
<thead>
<tr>
<th>Source of value</th>
<th>Performance domains</th>
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<tbody>
<tr>
<td>Conception of affine coupling and exploitation of proximity with operating resorts, tourism places</td>
<td>Signaling and capturing system of the interest for the experience</td>
</tr>
<tr>
<td>Conception of affine coupling and exploitation of proximity with proximal main tourist routes</td>
<td>Harmonization system with the specific of tour-tourist programs with the proximal route</td>
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<tr>
<td>Conception of affine coupling, in the specific local attractive-aversive context, of the offer for experiential diversity, at the local or supra-local level</td>
<td>Cooperation system to raise awareness of the area's cultural and experiential diversity in the development of local branding strategy</td>
</tr>
<tr>
<td>Conception of coupling with the offer of additional services for visitors</td>
<td>Cooperation system for the development of complementary services adequate to the specific of the supplied cultural experience</td>
</tr>
<tr>
<td>Conception of coupling with the industries supplying opportunities for shopping, affine with the created experience and the local specific</td>
<td>Filtering / shaping system of the supply of shopping in the neighborhood of the sit that provide cultural experience</td>
</tr>
</tbody>
</table>

Conception of the process for forming and focusing the intention of the experience

Plan for integrated communications through the transmission / propagation of coded and uncoded messages.

Fig. 1

References:


