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CREATIVE TOURISM IN RURAL AREAS - A RELIABLE TOOL FOR SOCIO-ECONOMIC RENAISSANCE

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Abstract: Cultural and creative production has led to a culture-led development, such as a large number of large cities struggling to cope with the consequences of economic restructuring. The need to replace traditional production jobs has led to the search for alternatives. They are to be found in the rapidly growing service sector, such as culture, tourism, banking and finance, research and development, which are among the most important ones. The creative industry provides a potential strategy for rural reconstruction, as in cities malls, theme parks and others are being built. The "fantastic city" model has begun to show signs of weakening - culture, creativity and tourism in particular have become sectors preferred by a large number of cities and rural areas. They offer potential for growth and employment growth and the design of a new vision of the region to the outside world. In many cases, the development of culture and tourism go hand in hand, as cultural facilities have become important leading units that attract tourism. Tourists contribute to the finances that have supported the expansion of culture. Apparently, the impeccable symmetry of this couple brought many other cities and regions to perceive the culture and regeneration of the culture driven by tourism as a model.
Cultural tourism has undoubtedly become a good form of tourism that is widely regarded as sustainable and supporting local cultures. The expanded role of culture in tourism development reflects the growth of culture as a development factor. Culture provides symbols such as museums, art galleries, and iconic architecture that could be used to stimulate business. This growth, in turn, supports employment in the cultural industry by strengthening lobbying for more investment in culture. This creates powerful arguments for preserving the legacy of the past and expanding modern culture in order to maximize the "true cultural center" of certain areas. That is why culture already plays an important role in distinguishing places from one another. This is increasingly important in a globalizing world where competition is fierce, and cities and regions strive to create distinctive images for themselves. In the present study, I will examine the characteristics, trends and problems of creative tourism and the opportunities it provides for revitalizing the rural areas in economic and social sense.
Keywords: rural areas, creative tourism, creativity, culture, economy.

1. PREAMBLE

The development of culture and tourism goes hand in hand, as cultural events and sites have become important leading units that attract tourism. Tourists contribute to finances supporting the expansion of culture. The perception of culture and its regeneration driven by tourism can be transformed into a model. Cultural tourism has become a good form of tourism, widely regarded as sustainable and supporting local cultures. The expanded role of culture in tourism development reflects the growth of culture as a development factor. Culture provides symbols such as museums, art galleries, and architecture that could be used to stimulate business. This growth, in turn, supports employment in the cultural industry by enhancing the attractiveness of more investment. This creates the opportunity to preserve the legacy of the past and to expand the modern culture in certain areas. Culture plays an important role in identifying and distinguishing rural areas from one another. This is essential in a globalizing world, with strong competition. Areas strive to create distinctive images. Creativity, including crafts, is part of the cultural environment. Creativity involves creating a new meaning and linking intangible cultural heritage together in a new way. Creativity is related not only to art, culture and science, but to all forms of human activity. "Innovation" is the introduction of new creations or bringing the meaning of the new creation into public use. This happens through the production of creative products. Creativity occurs in the right conditions and in the right working environment. Innovations are a consolidation of creative processes coupled with changes in social behavior. Creativity is also an aspect of the countryside and even nature itself. The reasons why "rural" space can become a creative space is when the rural environment merges with its creative sector, showing and attracting the interest of tourists not only to get acquainted but also to join it. Tourists may be interested in the different spheres of intangible cultural heritage (Shishmanova, M. 2017). They appear as visitors / observers, consumers and active participants. Creative industry categories, among which they can choose, are: crafts, local technologies, traditions and customs, festivals, culinary events, events and other initiatives. This type of tourism offers visitors the opportunity to develop their own creative potential through active participation in educational or practical inclusions and courses, as well as in activities

specific to the destination "(Richards & Raymond, 2000). Numerous forms and manifestations of creative tourism are the result of the diversity of resources and opportunities offered by the creative industry. In the present study, I examine the characteristics, trends and issues of creative tourism and the opportunities it provides for revitalizing rural areas in economic and social terms.

2. ANALYSIS, RESULTS, DISCUSSIONS.

Rural areas and rural communities

Rural areas have become more and more important for the development of tourism in recent years. Sociological studies identify five trends in modern rural community development:

• increasing the mobility of people, leading to a change in the autonomy of local communities;
• delocalisation of economic activity and the associated heterogeneity of economic zones;
• new specialized rural activities (especially tourism-related) creation of new specialized networks for connections in the respective rural areas;
• More and more temporary visitors and residents are increasingly involved in the population living in rural areas;
• rural areas are already willing to perform functions for non-rural users and some may exist independently of the actions of local peasants (Mormont, M., 1990).

What matters in these trends is that approaches are implemented in which conventional rural areas can be transformed from tourism processes and practices into specific rural spaces - social spaces. Contemporary creative tourism is part of rural tourism, and allows for the restoration of rural space and nature itself.Създаване и развитие на селското пространство

Lefebre adopts a "spatial triad" as it actually merges into one and recognizes and puts together the new forms of practice and recognition leading to different relations between tourism, nature and rural areas. Lefebre's Troy is as follows (Lefebvre, H., 1974):

First, "space presentation" means a space that is conceptual and built - whose characteristics, specific features, and objectivity represent and present a line that is strongly interrelated with the prevailing productive relationships.

Secondly, Lefebre speaks of "representative space" - a space of everyday life, an experience that is shaped by the complex symbols and visions of the inhabitants - the inhabitants and the users of this space. Representative space overlaps with physical space and presents symbolically the use of its objects, places, landscapes.

Third, it identifies "spatial practices" as models of interaction that unite the space of the community by presenting and achieving cohesion, continuity and acceptable competences of actions and activities. These are practices by which the space in perspective is given a certain characteristic - identity. However, it does not make it possible to achieve coherent spatial practices. Such practices represent a smooth and dynamic mediation between the conceived space and the "living" space that holds them both together and separately.

Lefebre's trigelelectivity says that every element of the conceived and thus "designed" space is perceived as connected and influenced by others. As such, space is unstable and must be "incarnated with real flesh and blood culture, with real actions, relationships, and events." The tendency is to give way to such a conceived space that leads to objective guidelines for the creation and development of rural space.

Change of rural space, change of offered goods and services

Tourism actively participates in the symbolic reconstruction of the rural space as well as in its material reconstruction through the construction of new sites, facilities and activities. Over the last decades, there has been a change in the nature and pace of commodity turnover in rural areas as new markets for rural goods and services - especially those related to recreation and tourism. The construction of the countryside forms a new form through the framework policy of neoliberalism and in particular through the concrete results of privatization and deregulation that have released rural lands for new purposes and created a multifunctional province concept in which these new rural areas can be validated.

The new trends and the creation of new out-of-town outlook for the weekend between nature and the countryside for a "rural holiday" have begun to take on new meanings that reflect the possibilities of a new visit to commercialized "attractions" in addition to traditional rural activities. The new rural commodity forms start to offer changing rural spaces, which are formed in suitable for new land use places and attractions in rural areas.

There is a need for a change in agricultural production, especially in terms of diversification of farms, taking into account the new forms which, in principle, maintain lasting concepts of "rural area" as idyllic, close to nature, rich in cultural heritage, safe and seamless. These concepts of rural space are connected with new representative spaces that symbolize and present a new vision of what it is like to live in this space and to know how you should feel inside it.

The new spatial practices allow new rural areas to be perceived and identity to be recreated through interaction models that include observation and participation in events that somehow enrich rural tourism - such as creative

tourism. Such tourism often seeks the "authenticity" of activities, and there is evidence of stepwise performances in rural areas. In addition to the use of the symbols and activities offered, the new attractions in rural areas do not always highlight signs that are related to the specific culture and tradition of one place, its landscape and its history.
The cultural heritage associated with a particular territory must be treated and treated precisely as a product which must be placed on the market as being recognizable and coherent so as to reach consumers with maximum capacity and be accessible and never does not think of the cultural heritage as the object of the promotion, but as being independent of its predominantly tourist function (Shishmanova, M. 2017).

3. CREATIVITY, TOURISM AND REPRODUCTION OF RURAL SPACE

Many rural areas are defined as the consumption of spaces where goods of nature, heritage and tradition are being offered and go beyond agricultural production as the main signs for the countryside. The labels of this work reflect a shift from cultural tourism to more skilled forms of consumption, resulting in a reformulation of identity and subjectivity and the further acquisition of cultural capital. In rural areas, there are conditions for the rise of creative visions and spaces, as well as the participation of tourists in creative activities.
In terms of intangible cultural heritage, tourism operators and territorial marketing consider the tourism industry as engaged in a dual conceptualization of cultures - on the one hand, as free, fair and independent of economic development, and on the other, as just another product that can be " packaged "and thus subject to consumerism that exceeds social and political functions or authenticity (Shishmanova, M. 2017).
Expression of creativity in rural tourism reflects some of these markers, although they are often in a very different "packaging". Rural relationships will often be based on specific forms of nature and society in which people enter and agree. (Szerszynski et al., 2003). Creative spaces can represent the humble multifunctionality of the village hall, where different creative activities can take place. As an alternative, creativity in rural tourism can offer new ways of understanding creativity, for example, with regard to hybrid nature - social performances based on eco experience or adventure. The different practices offered to tourists enable them to develop their creative potential through forms of active participation in it. Rural activities will, in turn, lead to further reproduction of rural areas and rural areas. New creative spatial practices will begin to offer the cultural potential of space in a different way, providing space with a differently executed identity.
The localized identity of rural food suggests the tasting knowledge to be more careful, persistent and conscious. Tasting is a passive form of cultural tourism, includes practices and performances (cooking knowledge and inclusion in food preparation) that develop creative knowledge, intuition, capacity and skill. Interaction with art exposes the village tourist to signs that strengthen the rural idyll by interpreting the province. The music in the village hall allows learning and improving the taste and affinity to it, as well as to the food and beverages, which complements the palette of creative tourism.
Introducing developed rural areas into media programs adds new dimensions to creative performance and performance. Everything up to now clearly contributes to the development of the concept of some rural spaces, thus helping to rebuild and promote such places as tourist magnets.
Creative development in tourism leads to the rise of tourists' ability to learn new skills and to engage in creative activities. Rural tourism is full of such opportunities. Each rural shelter now offers additional attractions: it offers tourists the opportunity to learn to cook in local style, fish, shoot, ride, engage in various forms of environmental art, etc. These proposals are a challenge to new commodities and services to refresh traditional "business" while some new creative activities are related to rural concepts, space is beginning to offer other attractions - mysterious weekends, learn to play tennis, masterful classes in writing, music - singing and singing, local dances, and so on. - reflects society rather than a special merger with the importance of rural areas.
Rural rehabilitated sites will begin to play a role in hosting a number of activities and practices that do not replace traditional rural-space concepts. Together with farms, farmland and agricultural markets there are a number of new modern activities - offering opportunities for sports and energy and adrenaline spending, scenic pedestrian crossings and more.
Creative development in rural tourism encompasses the triangle tourist - creativity - nature. Studies in rural areas in recent years have embraced the idea of "hybrid geographic areas" (Whatmore 2002). The relationships nature - society in which discussions, technology, etc. seriously form networks of agencies (Cloke and Jones 2001, 2004). This movement requires nature in its manifold form to be recognized as a constituent part of rural areas, characterized by concrete relations between it and society.
Instead of considering nature as the reverse of rural tourism, we can start asking questions about the interaction of nature and man in tourism and vice versa. At the simplest level, creativity can engage with certain aspects of nature in the development of new tourism opportunities (Cloke, P. 2014).

Much of the creativity involved in rural tourism deepens its connection with rural areas and therefore deepens its desire as a place to create a specific production. Some performances reinforce traditional rural attractiveness, others rethink tourism as a new space for adventures, entertainment, shows and the like. Also, the countryside is growing and lives on new portfolios of symbols and images through which inhabitants - residents and consumers gain experience and make sense for rural areas. There is a need for greater cultural involvement of local governments and their policies, including new skills for monitoring, monitoring, analyzing, understanding and revising views and concepts involving local rural communities and tourists.

CONCLUSION

Creative industries are the production of goods and services based on individual creative principles, skills or talent, which has the potential to create added value and create jobs. "Creative Industries" is a term used to mean such an entrepreneurial activity where the economic value of production is inextricably linked to its existence as an element of culture. In the sphere of creative industries, the traditional power of classical culture is combined with the "added value" created by entrepreneurial skills and using the new knowledge of work and other modern means of communication. The cultural and creative industries are factors for local development. The economic significance of creative economies necessitates reflection on the necessary policies that will deepen the links between different areas of culture, territories and socio-institutional fabric, in order to give the cultural and creative sector their role in the economy of the territories, and turning it into the heart of local models of economic development, even in disadvantaged rural territories. The European Union has taken several measures and allocated funds for the development of the cultural and creative industries and the creation of capillary networks to support economies in less favored areas. The case for Structural Funds for the period 2014-2020 is emblematic, aimed at strengthening the links between the creative industries, the multidisciplinary environment and other industries. European funding programs are designed to respond to these challenges, such as the "Creative Europe" program initially but also other EU funding programs such as ERASMUS PLUS, which supports the development of skills through education and training; the COSME program, which promotes entrepreneurship, access to finance and markets for small and medium-sized enterprises; HORIZON 2020, which aims to promote research and innovation in the field of culture and heritage culture. At national level, in order to strengthen the creative and cultural industries, it is imperative to promote the development of the territorial network and policies to support the local economy and the relations between private individuals and between society and the private sector. Developing such networks and relationships means having a clear idea of the deep links between them, the development of creative and cultural industries, and the so- "territorial capital" in a given territory and the concept that territorial capital also refers to the notion of "social capital". Consumption of traditions and heritage by tourists suggests that creativity in rural areas is the basis for the renaissance of rural space and will increasingly be found in modern tourism.

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