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Creative Industries as a Stimulant for Tourism Growth in Zimbabwe – a Critical Interjection

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ABSTRACT

The creative sector of an economy represent a significant component of tourism development. This sector has a potential to provide direct economic benefits to local communities and the wider destination economy. Previous studies show that the creative economy represents a growing special interest tourism market. The purpose of this paper is to discuss why investment in creative industries is good for tourism growth in destinations that are experiencing a decline in tourism arrivals like Zimbabwe. Specifically, this paper provides tourism stakeholders with insights and perceptions on how to effectively use creative industries to stimulate tourism development and growth.

Keywords: Special Interest Tourism; Arts And Culture Sector; Creative Industries; Tourism Growth

Introduction

Tourism is one of the major foreign currency earners in Zimbabwe (Woyo & Woyo, 2018). As a result, many studies have focused on the analysis of the economic impacts of tourism development in Zimbabwe (Karambakuwa, Shonhiwa, Murombo, Mauchi, Gopo, Denhere, Tafirei, Chingarande & Mudavanhu, 2011; Woyo & Woyo, 2016). In order to understand the effect of tourism growth globally, one must have an

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appreciation of the global tourism statistics. Globally, tourism is showing some impressive figures (Woyo, 2013). A record 1 billion tourists crossed international boundaries in 2014 (UNWTO, 2014). Tourists that travelled inside their country destinations are recorded between 5 and 6 billion (UNWTO, 2012), contributing 9% to the global gross domestic product (GDP). One in every twelve jobs are tourism related (UNWTO, 2012). The Zimbabwe Tourism Authority (ZTA) claims that employment in the tourism industry is currently 300 000 persons (ZTA, 2016). Globally, research shows that the tourism industry generates US\$2 billion daily (Balakrishnan, 2009) signifying that the tourism industry is a serious business with potential to generate enough revenue for destinations that are economic distress like Zimbabwe.

Previous studies show that tourism destinations that have a lot of cultural resources have a potential to generate enough tourism revenue (Manhas, Manrai & Manrai, 2016). Arts and culture – a critical component of the creative sectors are teamsters for economic competitiveness in tourism destinations (Minghetti & Montaguti, 2010), though within the context of Zimbabwe, the use of arts and culture as a significant driver for economic destination competitiveness is yet to be fully explored. A recent study on heritage and cultural ecosystem in Zimbabwe show that the destination has rich tangible and intangible resources (Woyo & Woyo, 2018). This could imply that an investment in the creative sectors is imperative given that the tourism industry has been on the decline following the controversial land reform programme that was done in the year 2000 (Manwa, 2007; Woyo, 2018).

Creative industries offers tourism destinations a number of direct benefits that include employment, foreign direct investment (Sheng & Tsui, 2010), community regeneration (Liang & Hui, 2016:56), improved community infrastructure (Mathieson & Wall, 1982), generation of tax revenues, propensity to stimulate the economy through tourism development and consumer purchases (Smith, 2003; Richards, 2009; Minghetti & Montaguti, 2010; Andreck *et al.*, 2005; Choi & Sirakaya, 2006). However, negative impacts can also be anticipated and this could include: an increase in the cost of living, traffic congestion, overcrowding, increased incidences of crime and the availability of drugs (Rasoolimanesh, Roldán, Jaafar & Ramayah, 2016). Other scholars argue that tourism development, especially in the creative sectors is bad because it disturbs the life of local residents (Deery *et al.* 2012; Jaafar *et al.*, 2015; Latkova & Vogt, 2012). Overall, it is extensively recognised in literature that the benefits of tourism development outweighs the costs.

The purpose of this paper is to argue the role that creative industries can bring in relation to tourism growth in Zimbabwe. Zimbabwean tourism has been on the decline in the last two decades (Woyo & Woyo, 2018). This emanates from the fact that nature-based tourism in Zimbabwe is no longer attractive following the aftermath of the land redistribution programme as a political solution regarding historical imbalances (Manwa, 2007). Previous studies show that creative industries are a significant platform upon which many tourism destinations can base their tourism development, attractiveness and competitiveness (Minghetti & Montaguti, 2010; Smith, 2003, Woyo, 2018). However, empirical research on the relationship between

creative industries and tourism growth is limited (Manwa, 2007; Mutana & Zinyemba, 2013; Woyo & Woyo, 2016; Woyo & Woyo, 2018).

Zimbabwean tourism is principally nature-based (Manwa, 2007) with wildlife as its major draw-card (Manwa, 2003). However, there is limited literature that could be found to have argued on the need for investing in arts and culture for tourism growth in Zimbabwe (Manwa, 2007; Woyo & Woyo, 2018). Overall, tourism developers are not showing any interest in creating themed cultural tourism attractions as a way of diversifying the sector (Mutana & Zinyemba, 2013) and this forms the basis for this paper. An understanding of the impact of creative industries on tourism growth could be beneficial for Zimbabwe as it tries to position itself as a competitive destination following the political events of November 2017.

Creative industry and tourism growth argument in Zimbabwe

Role of creative industries in tourism development

There is a positive significant relationship that exists between creative industries and destination attractiveness and competitiveness (OECD, 2009) especially for regions, cities and countries. The terms creative culture and creative tourism are used interchangeably in literature. This paper will also use the terms interchangeably. Creative tourism is travelling that is directed towards an engaged and genuine experience with participative learning in the arts, heritage or special characters (UNESCO, 2006). This definition shows that creative industries provide a connection with destination residents and it consequently creates a living culture. As a result, it forces policy makers to persistently search for methods that are aimed at growing the social and economic prosperity of cities and regions (Alberti & Giusti, 2012:261) as well as destination residents. Therefore, the wealth of a tourism destination is significantly related to its competitiveness (Porter, 2008).

There is a growing amount of literature that argues for the leveraging of culture heritage in order to enhance the destination's competitiveness (Sasaki, 2004; Coke & Lazzarretti, 2008; Pereira & Von Oers, 2011; Boix *et al.*, 2012; Bandarin *et al.*, 2011; Sung, 2016; Woyo, 2018). The role of tourism in the development and creation of competitive destinations cannot be overemphasized (Lazzarretti & Petrillo, 2006), particularly in the context of enhancing cultural heritage in cluster arrangements (Lazzarretti *et al.*, 2008). Research shows that the arts and culture have been extended as an aggregate of significance at different echelons of the economy (Scott, 2002; Florida, 2002; Hesmondhalgh, 2002), though not within the context of Zimbabwe (Manwa, 2007). It is clear that arts, culture and heritage are not mere resources that must be safeguarded or exploited in a destination context but they are to be considered as drivers for destination competitiveness (Alberti & Giusti, 2012) and Zimbabwe must realise this given that its nature tourism is now in limbo. An investment in the cultural and heritage ecosystem is crucial because these are attractions that are capable of attracting more tourism arrivals to a specific destination (Alberti & Giusti,

2012). Investment in creative industries could be beneficial for Zimbabwe since it has been struggling to attract visitors beyond 2 million annually since the year 2000 (Woyo & Woyo, 2018).

Literature recognises the importance of cultural resources in stimulating tourism growth (Ferreira & Estevas, 2009; Woyo & Woyo, 2018) though Zimbabwe is yet to fully embrace this idea even as part of its government structures. It is important to note that for many years the cultural component has been clustered together with the Ministry of Education in Zimbabwe and as a result was relegated. More recently, culture has been clustered with the Ministry of Home Affairs and this clearly shows that the Zimbabwean government is yet to understanding the importance of culture in terms of stimulating tourism growth and economic competitiveness. In addition, this area is yet to be fully explored in academic investigations (Alberti & Giusti, 2012). With growing competition (OECD, 2009; Balakrishnan, 2009; Sung, 2016), culture continues to be an important aspect of the overall tourism product.

The tourism industry is an important economic platform from which countries can augment their national incomes and this income can also be used to fortify the cultural heritage, cultural production and creativity (OCED, 2009). Therefore, the hypothesis of this paper is that the development of arts and cultural industries could be helpful for Zimbabwean tourism whose nature-based tourism has been on decline since the beginning of the new century. Research shows that creative industries are important in terms of community regeneration (Liang & Hui, 2016), and the stimulation of local economies (Sharpley & Telfer, 2002). Zimbabwe as a tourism destination is an economy that requires this boost and an investment in cultural and heritage ecosystem is required. It is clear that investing in creative tourism could be beneficial in improving the attractiveness and competitiveness of Zimbabwe as a tourism destination. It is also clear that when the creative industry in an economy is performing well, the destination is bound to be a nice place for people to live in, visit, work and invest in. This will help Zimbabwe, which after changes in its political leadership announced to the world that it is “open for business”. It can only be open for business if its creative economy is attractive. It is from this perspective that this paper encourages destination managers to consider creative industries and creative tourism as a strategic alternative.

Internationally, the tourism industry plays a very important role in the development of competitive destinations (Sung, 2016) with creative industry as a major asset. The increasing synergy between tourism growth and creative industries has been considered as a major theme in recent years (Richards & Wilson, 2007). Culture is a major causative factor of attractiveness for most tourism destinations globally, and this is not only limited to the tourism context, but it goes yonder to engender attractiveness in relation to wooing residents and inward direct investments (OCED, 2009; Jaafar *et al.*, 2015; Smith, 2003; Richards, 2009; Minghetti & Montaguti, 2010; Andreck *et al.*, 2005; Choi & Sirakaya, 2006), something which will sit well with Zimbabwe’s new administration is desire to be “open for business” if they can consider an investment in creative tourism.

The relationship between arts, culture and tourism is considered to be the most visible aspect regarding the contribution that creative industries are making toward tourism development. According to OECD (2009), 40% of global tourism has a cultural motivation. Heritage tourists stay longer, visit twice as much as many places and spent two and half times more than other types of visitors (Richard, 2009). With Zimbabwe suffering from a decline in terms of tourism visitors, an investment by government in creative tourism could be the panacea. Table I below shows the impact of creative industries in relation to the country's GDP in economies that have made such an investment. In a majority of European destinations, it is acknowledged that "more than 50% of the tourism activity is driven by cultural heritage" (Europa Nostra, 2006). It is projected that creative tourism will grow and it will be important for Zimbabwe to take advantage of this given that most of its customers come from destinations that have vibrant creative sectors. The growth of cultural based tourism is generally becoming one of the most desirable sustainable development options for destinations globally (Richards, 2009) and Zimbabwe is no exception, given its vast cultural resources and world heritage sites (Woyo & Woyo, 2018).

Table 1: Impact of culture industries to national Gross Domestic Product

Country	Period	Currency	Value (millions)	% of total economy
Australia	1998 -99	AUD	17 053	3.1%
Canada	2002	CAD	37 465	3.5%
France	2003	EUR	39 899	2.8%
UK	2003	GBP	42 180	5.8%
United States	2002	USD	341 139	3.3%

Source: OECD (2009)

Given the contribution of creative industries toward GDP of the selected economies above, it is clear that investing in creative industries could play a significant role in terms of stimulating tourism competitiveness of Zimbabwe as a tourism destination. The development of the arts and culture sector will not only generate business for tourism but will also contribute to other sectors of the economy via the multiplier effect (Scott, 2010) as arts and cultural visitors spend more than other tourists (Richards, 2009). This could be one of the economic fundamentals that Zimbabwe needs since its economy took a nosedive more than a decade ago. A blossoming cultural sector will help Zimbabwean tourism to attract visitors who not, only spend their money on the events themselves, but also contribute to local economies by dining in restaurants, lodging in hotels and purchasing mementoes in the community (Smith, 2003).

Previous research on the drivers of tourist spending found that tourist expenditures correlate significantly with the number of arts and design employees that are employed in a region (Richards, 2009). As a result, creative industries in tourism

destinations can offer destination residents a wide range of other economic benefits such as helping the weak economic areas (Richards, 2009). Due to the decentralised nature of creative industries in Zimbabwe, investing in creative industries could be beneficial for the destination because the residents of these areas often lack economic strength when compared to the urban core. At the heart of the creative industries are individual artists who are typically well-connected to the communities they reside in. Therefore, linking these artists with tourism entrepreneurial opportunities both inside and beyond their regions could offers many economic development possibilities for Zimbabwean tourism.

There is a significant relationship between the arts, culture and tourism that can be used to strengthen the attractiveness and competitiveness of destinations (OECD, 2009; Swarbrooke, 1994). It is important to note that not many countries collect specific data on the volume or patterns of tourism consumptions related to arts and culture (OECD, 2009). This challenge is also largely present in the context of Zimbabwe, though there is a high possibility that many of the recorded tourists visiting Zimbabwe could be arts and culture motivated. In acknowledgment of these challenges, it is reasonably imperative and pressing for Zimbabwe to espouse, implement and foster the arts and culture and tap the consequential financial benefits.

Harare International Festival of the Arts (HIFA) and the Harare International Carnival (HIC) are the key cultural events in Zimbabwe at the moment. This means that Zimbabwe's creative sector is relatively weak and further investment in the creative tourism sector is required. As a result more events and festivals are required given that 40% of global travelers are motivated to travel due to the arts and culture. This could be crucial for Zimbabwe to compete with destinations like South Africa that have over 600 culture based events. Therefore, more is required to make Zimbabwe as a tourist destination to be quite encompassing in order to enhance visitors with more satisfying tourism experiences.

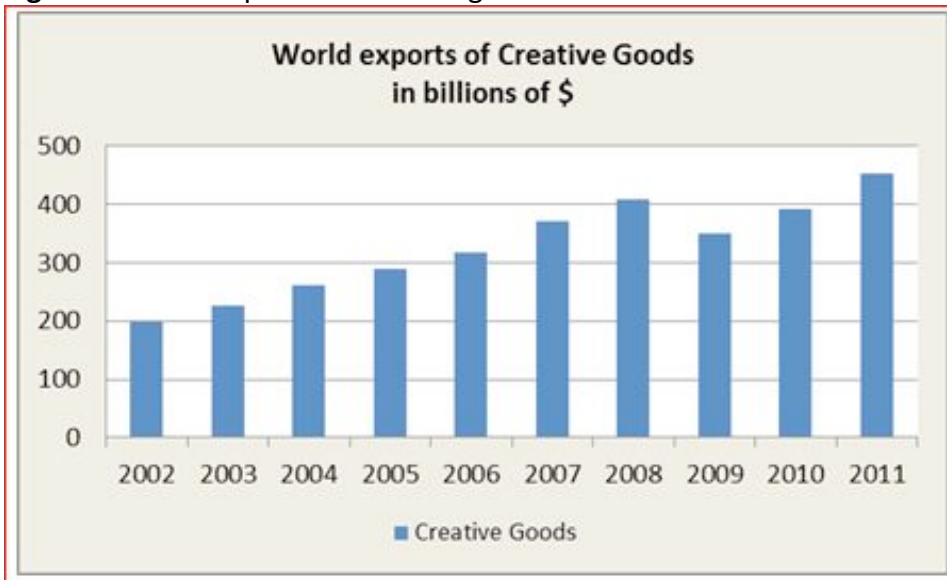
Impact of arts and culture on tourism development

The creative industry is increasingly becoming a critical aspect of the tourism product and destination imaging strategies (Swarbrooke, 1994; Smith, 2003; Richards & Wilson, 2007). As a result, the integration of culture into the Zimbabwean tourism as a means of supporting heritage production is very important. The creative industries have emerged as one of the world's most dynamic economic sectors and it makes sense for Zimbabwe to utilise creative sector in order to improve its tourism standing on the international market. Research shows that developed economies, unlike developing economies have understood that creative industries play a major role in tourism development and economic growth (Smith, 2003; OECD, 2009). It is important to note that creative industries acts as an important enabler for the cultural, social and economic development of most developed economies, a situation that is not easily identified in developing economies like Zimbabwe. It is documented that creative industries contributes toward tourism development, job creation and promotion of international trade (UNCTAD, 2006; 2006; 2010). Therefore, it is imperative for tourism

stakeholders in Zimbabwe to invest in creative industries as a tool for improving destination competitiveness and international trade.

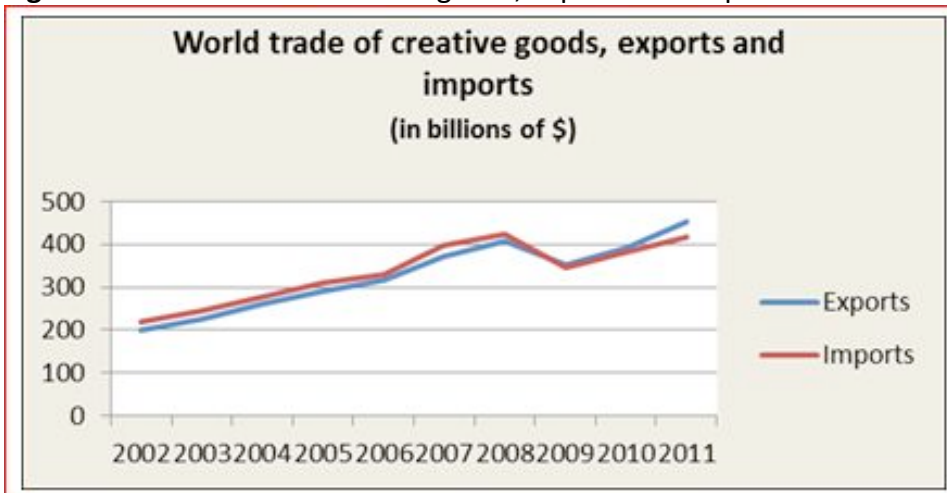
UNCTAD (2006) acknowledge that figures on international trade of creative goods and services reached a high level of US\$445.2 billion in the year 2005. This figure reflects a growth rate that is higher than output for a decade. The world trade in terms of goods and services generated by creative industries totaled a record US\$624 billion in 2011 (UNCTAD, 2016) up from \$559.5 billion in 2010 (UNCTAD, 2016). Global exports generated by creative industries such as the arts and crafts, books, graphic and interior design works, fashion, films, new media, printed media, visuals and audio-visuals, all picked up in 2011. Figure 1 show that creative goods contributed more than US\$450 billion dollars in 2011. This suggests that investing in creative industries in Zimbabwe is good for tourism and competitiveness.

Figure 1: World Exports of Creative goods



Source: UNCTAD (2016), based on official data in UN COMTRADE database

Figure 2: World trade of creative goods, exports and imports



Source: UNCTAD, based on official data in UN COMTRADE database

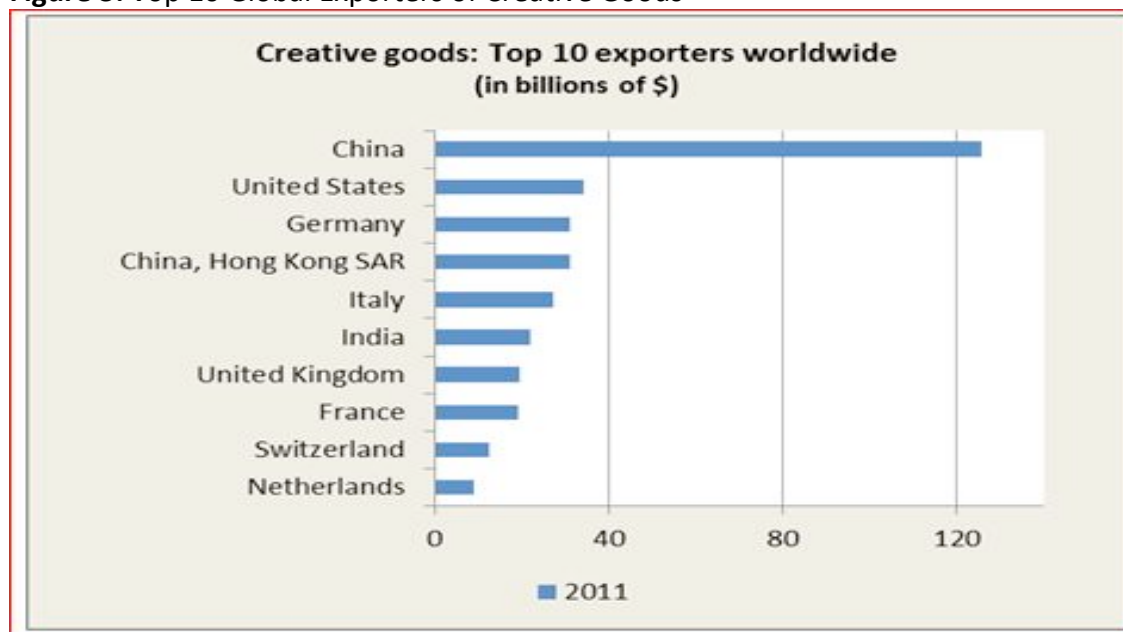
Figure 2 shows a continuous growth in relation to imports and exports of creative goods and services for the period 2002 through 2011, despite suffering from the shocks of the financial crisis of 2008/09. This suggests that the creative economy is resilient to adjustments in the economic environment. Zimbabwe as a country has gone through many economic challenges and investing in the creative industry could be beneficial for its economy and the struggling tourism industry that is currently dogged by political instability and negative image perceptions.

There is tremendous growth in terms of exports of creative services compared to creative goods (UNCTAD, 2016). In 2011 a total of US\$172 billion was receipted, up from US\$62 billion in 2002 (UNCTAD, 2016). Trade in creative goods and services reached \$31 billion in 2011, topping the 2008 total that amounted to \$30 billion (UNCTAD, 2016). Attention must also be drawn to the fact that, none of the African economies are in the top 10 exporters of creative goods and services despite being endowed with vast cultural resources as exhibited in Figure 3.

It is critical to acknowledge that the growth in creative exports is attributed to a growing number of governments that are now able to invest in the sector and are therefore forced to compile the statistics on the creative economy. There are no statistical figures to explain the growth of the creative sector in Zimbabwe. Inferences made in this paper are from other countries and destinations in order to debate the importance of creative industries. It is encouraged in this paper that Zimbabwean tourism must invest in creative industries' architecture and related services, cultural recreational services, cinematographic services, advertising, and research and development as these activities are core in terms of creative industries. More importantly is the compilation of statistics regarding visitors that are culture motivated.

This paper predicts that, as long as the knowledge-economy is expanding globally, creative goods and services are likely to continue with their exponential growth and Zimbabwe must take advantage of this growth. The international market for creative industries' goods and services is already and will linger to be a multi-billion dollar business characterised by intense competition (Richards & Wilson, 2007). This is in addition to a number of latent colossal profitable advantages that emanates from a competitive creative sector. As indicated earlier, the creative sector is capable of surviving volatility that from time to time affects markets, like the 2008/09 global financial crisis. The creative economy typically ricochets and is good for tourism growth and development for developing economies such as Zimbabwe.

Figure 3: Top 10 Global Exporters of Creative Goods



Source: UNCTAD (2016), based on official data in UN COMTRADE database

Trade is currently driven by creative industries in areas as cultural heritage, the arts, media, creative services and design. China is the principal exporter of creative goods (UNCTAD, 2016). Official data from UNCTAD (2016) shows that, the development of the creative sector of the economy has been a preserve of mature destination economies. Developing tourism destinations are yet to embrace creative sector as an important aspect of tourism and economic growth. The share of African countries in general and Zimbabwe in particular in the expansion of trade in creative goods and services for tourism development is largely small. Table 2 shows that Africa and a number of developing economies are exporting less than a billion when compared to major tourism destinations. This explains why tourism in Zimbabwe could benefit should the tourism stakeholders invest in the development of the arts and culture as a tool for diversifying the traditional tourism product.

Table 2: Exports of South-South trade by regional grouping

	Africa		América		Asia	
	2002	2011	2002	2011	2002	2011
All Developing economies	986	5'564	2'310	10'747	14'082	79'757
Africa	122	633	5	35	40	482
America	11	84	741	2'635	53	89
Asia	853	4'847	1'564	8'078	13'987	79'185
China	388	3'570	732	6'563	7'305	37'156

Source: UNCTAD (2016), based on official data in UN COMTRADE database

Arts and culture represent an important component of the tourism product. Arts tourism is “a broad array of activities, including paintings, sculpture, theatre, and other forms of creative expression, such as festivals and events” (Zeppel & Hall, 1992). Thus,

creative tourism is experiential in nature as tourists become more involved and are stimulated by activities that are presented to them. Past research in Zimbabwe has overlooked the arts and focused on the relationship between tourism and heritage management (Macheka, 2016), and in areas where its investigation has been attempted, inconclusive results have been presented. As a result, it is clear that the arts component has received little academic attention, more so in the Zimbabwean context, with the exception of festivals and events. Research has also gone into tensions and conflicts between the two industries (Smith, 2003; Smith, 2006; Richards & Wilson, 2007).

The arts sector is very important for tourism as it generates a substantial revenue especially from mega attendance figures that are usually witnessed at cultural events. Museums and galleries are often heavily dependent on financial support of tourists and an investment in this could be helpful in Zimbabwe as the museum ecosystem is well developed throughout the country but weak in terms of marketing. Additionally, tourism always broadens the market for arts and culture, and increased publicity can lead to the possibility of sponsorship opportunities, which are becoming increasingly important in a climate of declining financial support.

Table 3 below is a summary of the main synergies and conflicts within the arts and cultural tourism development.

Table 3: Benefits and Tensions in Arts and Culture Tourism

<i>Benefits of Arts tourism</i>	<i>Tensions in Arts tourism</i>
Tourism can generate revenue through ticket sales at events and attractions	The arts and culture still have low profile in the tourism sector
Tourism can broaden the market for the arts and culture	Priorities in the arts and culture and tourism sectors are often very different
Increased publicity can encourage sponsorship	Arts and culture organisations are skeptical about the practical benefits of tourism
Arts and culture can enhance the image of the destination	Inadequate lead times for exhibitions and events
The arts can boost the evening economy and encourage overnight stays	Constraints imposed by nature of the arts products i.e. in terms of programming

Source: (Smith, 2003)

In destinations where arts and cultural tourism development is growing, destination management organisations (DMOs) always view the arts as an attractive way of boosting the tourism product (Richards & Wilson, 2007). In many countries, arts museums and galleries often draw many tourist arrivals, for instance in Louvre (Paris), National Gallery in London, Prado in Madrid and Uffizi in Florence (Smith, 2003). However, the story is different in Zimbabwe because of weak marketing and lack of investment in creative tourism resources. The performing arts are often global in the opera sense, classical music, and theatre plays. Globalisation wave has also swept

through the arts sector and its occurring in an interesting fashion especially in the urban contexts. Many arts that started small are now available in many parts of the globe due to globalization. Flamenco dancing is an interesting example of globalization of performing arts. In the Zimbabwean context, HIFA is an example of an art event that started on a small scale but currently it is able to attract both national and international audience annually.

Creative Industries as a means of tourism diversification

One of the most remarkable traits of development since the mid-20th century has been the mobilisation of tourism as a preferred form of economic development at local, regional, national and international levels (UNCTAD, 2010). Many governmental organisations have integrated tourism firmly into their economic development strategies as a way of recognising its potential and as a response to particular moments of crisis. With the rapid restructuring and de-scaling of the manufacturing sector due to technological advances, the combined breakdown of protectionist policies; the opening up of new “cheap labour” markets in developing world, has resulted in wide scale plant closures, job losses, changes in social relations, and environmental and landscape changes. Changes in agricultural and fishing practices resulting from intensification of farming/fishing, removal of subsidy market forces have resulted in rural decline, depopulation and landscape degradation. Such instances have forced countries to look for alternate sources of revenue and employment, and tourism development based on cultural and heritage resources is one of the means.

Tourism is able to generate both income and employment at relatively cheaper and effective cost by drawing upon previously largely untapped resources of nature, arts and culture (Swarbrooke, 1994). There are low barriers to entry into the creative tourism sector (Woyo & Woyo, 2018). The private sector through indigenous firms or via inward investment are able to provide capital without being bothered to look for government subsidies. These low barriers to entry in creative tourism are important in that they allow many individuals and groups to become involved in the development process. Concomitant growth in enabling information technologies and cost effective transport innovations have added to these efficiencies (Scott, 2010). Parallel to these general improvements, it must be noted that changes in social structure and social life have also generated demand for leisure activities. The link between cultural tourism and seasonality, though quite difficult to measure, the notion is increasingly becoming accepted in the wider tourism literature (Cuccia & Rizzo, 2014). This challenge is accredited to a solemn deficiency of a delineation of cultural tourism, and presently, there a recurrent definitions of cultural tourism and they do range from very slender to greatly comprehensive definitions that are not able on its own to delineate cultural tourism from any other tourism experience (ICOMOS, 2002). In Zimbabwe, tourism has specifically been prioritised as an important driver for economic development (Woyo, 2013), though with little budgetary support. In a positive vein, tourism offers more sustainable means of development, but many countries with limited resources and with a legacy of poor environmental quality and degradation, culture, arts and heritage are arguably all that are left to develop.

From nature tourism to creative tourism (arts and culture tourism)

The present models of tourism development that uses the arts and culture resources are limited in both the time and space mainly because they fail to provide sustainable pathways directly to the host communities (UNCTAD, 2006; 2010). Goods and services from local, regional and national suppliers can flow toward the tourists and the income received can flow back towards the people and communities who provided the goods and services (UNCTAD, 2006; 2010). Hotels for instance, can provide a market for locally produced foods, local linens, furniture and artwork. Tourists can supply an important market for local crafts and souvenirs, drawing upon local traditions and skills. Additionally, tourists can also provide the audience for music, songs and stories. Tour routes, interpretation centres and attractions can provide opportunities for local guides who can supply unrivalled knowledge and insights into local customs and traditions. Moreover, such services and goods can be delivered at highly competitive, but fair, prices based upon their immediacy. However, there are problems which relate to some owners and developers in tourism who either source their supplies without any knowledge of what is available locally, or have a policy of using 'imported', maybe standardized, goods, services and procedures. These problems may also occur at the supply end, relating to lack of support and organisation for local cultural producers to access developers, and to lower quality standards which render services and goods uncompetitive.

There has been a shift from conventional tourism to creative tourism in recent years. Research shows that tourists are increasingly engaging more actively with the culture and creativity of places (Richards, 2009) and this calls for more investment in creative tourism if Zimbabwe is to compete with its peers like South Africa. Thus, tourists are increasingly turning their backs on products which reduce them to mere observers in the tourism experience (Woyo & Woyo, 2018). Communities are also beginning to utilise their cultural and arts resources including national museums and monuments. In addition, many communities globally are also incorporating popular and everyday culture as elements of the tourist product for the purposes of destination differentiation as evidenced by the Irish craic, the vibrant community in Santa Fe, Carnival in Rio.

Innovation in tourism in Zimbabwe is an urgent imperative that should stem from the desire to have tourism products that meet the needs of travellers. Creative tourism must be able meet the needs for the tourists in order to develop a more active and lasting form of tourism experience. Zimbabwe as a tourism destination must provide tourists with an opportunity to embed experiences in the locality. There is more potential in the development of creative tourism in Zimbabwe, both as the antidote to serial reproduction on the part of tourist destinations, and as a new form and degree of involvement on part of the tourist. In essence, the creative tourist is the prototypical "consumer" engaged in a combination of skilled consumption and skilled production. The main goal of creative tourism is to ensure that tourists experience things first-hand

by means of living through new emotions, acquiring new knowledge and skills through interactions with locals (Richards and Wilson, 2006).

Conclusions

Zimbabwean tourism relies heavily on nature-based tourism particularly its abundant wildlife resources to attract tourists. The purpose of this paper was to explain why and how arts and culture must be used as tools for tourism development. Research on creative tourism is largely limited. Many developing countries are yet to fully embrace the importance of investing in the creative sector regardless of its benefits. This paper demonstrated the importance of arts and culture in the development of tourism in Zimbabwe. With rapid development of the arts and culture, the development, marketing and promotion of creative tourism in Zimbabwe needs to be equally enhanced to bridge competition from emerging destinations and enhance attractiveness of the destination.

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