

Persian translation of this paper entitled:

رواداری؛ راهبردی معنوی یا معنویتی راهبردی در توسعه گردشگری خلاق  
is also published in this issue of journal.

## Tolerance; a Spiritual Strategy or a Strategic Spirituality in Development of Creative Tourism

Mehrnoosh Bastenegar<sup>1</sup>, Ali Hassani<sup>\*2</sup>

1. Ph.D. candidate in Tourism Management, University of Science and Culture.

2. Assistant Professor, University of Science and Culture.

Received 2017/12/23

revised 2018/03/12

accepted 2018/03/14

available online 2018/05/22

### Abstract

The idea of creative city was presented and emphasized internationally after the introduction of the infill growth patterns focusing on local culture and creativity. Florida, a prominent theorist of the “Creative City”, crystalizes three factors of tolerance, talent and technology into the main characteristics of the creative city through which the creative city will succeed. Among these three factors, tolerance play a more substantial and strategic role, since the presence of talent and technology is satisfied in case tolerance is adopted. Florida believes that an open-minded and tolerant culture is the major reason for the city’s new economic success.

Creative tourism, as the third generation of tourisms, is characterized by the sophistication of tourists and their desire for having diverse experiences on the one hand; and, it is inevitably applauded in tourist destinations since no huge investments is required to highlight culture, local customs, and the unique characteristics of cities on the other hand. Creative tourism is a process that is undoubtedly necessary and appropriate for city development.

This paper aims at scrutinizing the strategic role of tolerance in this process. Creative and supply-based, destination-based and activity-based tourism in the context of the creative city should inevitably ensure tolerance, as the most important spiritual component of the creative city, in order to flourish human talents in a favorable ambience and lead to technology production. In this way, local communities will enjoy the benefits of development and prosperity. Having used a descriptive-analytic research method, the current study shows that tolerance is a spiritual strategy for the development of creative tourism. Tolerance can be realized in the context of the creative city where creative tourism and creative city will benefit from each other. It is also determined that tolerance is highlighted in the quadruple sources of spirituality.

**Keywords:** *creative city, creative tourism, tolerance.*



\*. Corresponding author: hassani@usc.ac.ir  
+989122042986

## Introduction

Technological, social and economic developments have led to emergence of a new approach or concept in tourism, known as “creative tourism”. Firstly, the increasing use of Internet, the advancement of ICT, and rapid developments of transportation industry; secondly, the increasing demand for more adventurous, unique and meaningful travels; and thirdly, the saturation of traditional tourism destinations and endeavors for offering innovative products in this industry are the most significant items that have caused the emerged the “creative tourism” paradigm.

In this type of tourism, the local customs, traditions, art, history, and culture are increasingly highlighted, and tourists are actively engaged in the local culture and creativity, and avoid the products that are produced without their participation (Richards, 2008). Therefore, the destinations that offer unique experiences provide a higher value and competitive advantage (Voss, 2004).

The followings are other important cultural and social changes that have influenced current tourism and have made policy makers and planners to focus on creative tourism: (Richards, 2014)

- In the process of creativity, the emphasis is on the communal knowledge through social relationships and networks rather than individual knowledge and skills.
- “Living like a local” is what tourists would like to experience.
- The foundations of the current cultural economy is shifted from being fascinated by the transcendent culture (visiting museums and artifacts for instance) to perceiving and experiencing the creative industries, symbolic products, and “participatory culture”.
- The current post-modern tourists urge for experiencing the symbolic and intangible cultural aspects rather than historical heritage and tangible cultural aspects has made the re-interpretation of experiences based on creativity more possible.
- The growing interconnectedness of culture

and creativity has made the new relationship between city residents and visitors essential.

In the context of creative tourism, the tourists are engaged in the cultural landscape of the destination as they contribute to various activities such as agriculture, art, cooking, dance and music, and other creative activities. Hence, new opportunities are offered for learning new skills and establishing close connections between tourists and local people and their cultural heritage (Richards & Wilson, 2007).

This new generation of tourism requires infrastructures and facilities that, according to the theorists of this field, have been addressed in the theory of the creative city. This idea, which was introduced in mid-1990s, is a new concept that city planners, urban economists, and many theorists have faced with. The idea of “creative city” has created a new vitalizing strategy for the cities, and has led the communities to increasingly turn to art and culture as their development tools.

In general, a creative city can be realized in two ways. One is the direct attraction of capital in accordance with the characteristics of the city, and the other is the engagement of creative people for the city’s economic development. In other words, the creative city has to have creative hardware and software infrastructures; since creativity is the expression of ideas and using their capacity. The creative city identifies, nurtures and attracts the talents and realizes their continuity (Ghorbani, 2013). Culture plays the major role in the creative city; since it unites the spatial features (Pratt, 2010). Making the city as a unique in terms of economic competition results in flourishing and prosperity in the global economic structure and sustains local communities.

In addition, the power of cultural and creative industries is increased in the creative city, and the city will develop as a result of increased employment. The authors believe that the most important creative product of the city is, of course, the attraction of international tourists, which is conducive to the prosperity of the local community.

Florida, a renowned theorists of the creative

city, recognized three important indicators<sup>2</sup> for flourishing of the creative city. He emphasizes on the critical role of the creative class, and believes that the elite or creative class tend to reside in cities where tolerance is considerably evident, and the quality level of the urban environment and its design standards are noticeably high (Haji Hosseini, 2014). Having introduced “Creative Tourism” and the “Creative City”, the current study aims at answering the following question based on a conceptual model using the descriptive-analytic, and bibliotic method: “what are the most strategic spiritual components for development of creative tourism?”

The current study tries to prove the following hypothesis:

- Creative tourism is the last item in the tourism development chain.
- The development of creative tourism

requires the creative city context.

- The realization of creative city is subject to the realization of its hard and soft components and variables.

- Tolerance is the key, strategic and spiritual variable in the creative city (Fig. 1).

### Creative tourism

The developments of information, communication, and transportation technology on the one hand, and the knowledgeable of tourists in this postmodern era and their urge to seek and gain unique and meaningful experiences beyond physical observation and tangible heritage and their intentions to perceive intangible cultural resources and local customs of diverse societies, on the other hand, have made the tourism system to evolve into a creative tourism paradigm.

This evolutionary process is shown in Fig. 2:

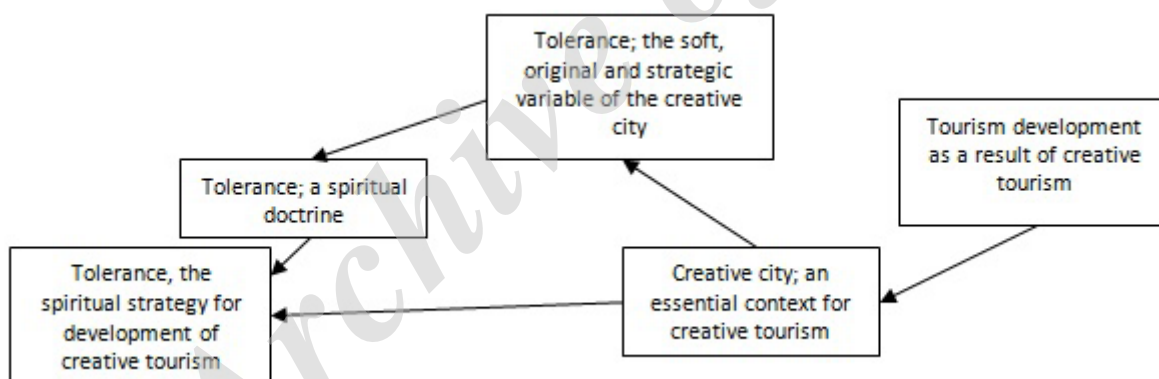


Fig. 1. Conceptual model of the research. Source: authors.

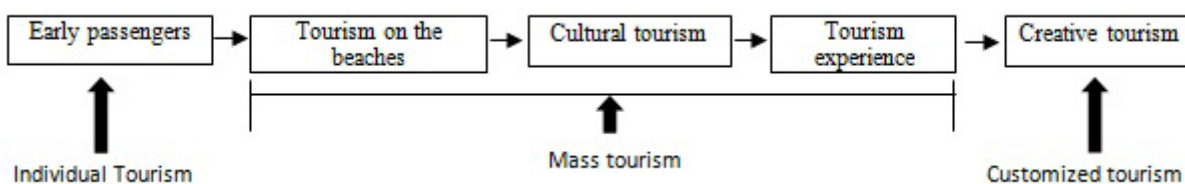


Fig. 2. The evolution of the tourism system. Source: Teresa, 2010.

Creativity can be featured in the tourism industry through the development of tourism products and experiences, the reestablishment of existing products, the increasing the of cultural and creative values, the creation of side products through creative development, the use of innovative techniques for the promotion of tourism experiences and the addition of vitality and dynamicity to the places (Richards, 2014). At the same time, active participation, credible experiences, development of creative capacity and development of skills are important features of creative tourism (Kian Tan, 2013)

The most important reasons for considering creativity in tourism development are:

- Creating value through creativity is easier due to the scarcity of this phenomenon.
- Creativity allows tourism destinations to rapidly create innovative products and consequently have a competitive advantage over other destinations.
- Creativity is a process that is supplied by sustainable infinite renewable sources.
- Creativity is dynamic and does not require special infrastructures.

Therefore, creativity is the main motivator of

industry, economy, urban development and social life in the twenty-first century, and the key to tourism development. Cultural-based and creative development strategies offer new ways of offering unique experiences of tourism.

Creative tourism is accepted in the program of the creative cities network of The United Nations Educational, Scientific and Cultural Organization (UNESCO). This organization defines this concept: “Creative tourism is travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture “(UNESCO, 2006). Raymond (2007) also defines creative tourism as a sustainable form of tourism.

There are two major and critical scopes in the concept of creative tourism and related research: the “supply-based, demand-based” scope and the “destination- based, activity-based” scope, as described in Table 1 and Table 2:

### Creative city and its variables

Theorists such as Peter Hall (1998) and Charles Landry (2000) are among renowned theorists of

Table 1. Explanation of “supply-based, demand-based” scope in creative tourism.  
Source: authors, regarding Lee, 2015 and Richards & Marques, 2012.

demand-based approach	supply-based approach
A tool to strengthen identity and characteristics	Consistency of creative and cultural industries and IT with creative tourism services
A form of inner discovery and manifestation	A form of learning while having fun; teaching along with personality realization
Participation and learning art or local cultural heritage	An innovative tool for using intangible cultural resources
Participation in the production and creation of unique experiences, experiences for their satisfaction	A tool to engage tourists in creative life of the destination (transferring of of knowledge and skills to the tourist)

Table 2. Explanation of “destination-based, activity-based” scope in creative tourism. Source: authors.

activity-based approach	destination-based approach
The organization of events and festivals that create symbolic values	Institutionalizing creativity and creative values in the tourism destinations and places
The tourists' observation, shopping, learning and experiences	Development of creative and new spaces and infrastructure
Living like a local person (citizen-tourist)	Applying creative symbols and signs in urban space
All creative activities independent of location	Creative Cities registered in UNESCO Creative Cities Network
Activities that turn local residents into coaches and tourists for learners.	Restoration and creative reconstruction of tourism destinations
applying creativity to enhance tourism experience	

the creative city who were inspired by Jacobs<sup>3</sup> (1969) ideas, which underlined the role of cities in attracting talented, talented, and creative people, and the importance of creative people in organizing economic activities in the cities. Bianchini and Landry (1995), Richard Florida (2000), Richard Keys, and other theorists in Asia such as Masayuki Sasaki (1997, 2001) as well as different organizations and institutions such as the Department of Culture, Media and Sports of the United Kingdom In the 1990s, which developed the concept of creative industries, can be regarded as other distinguished theorists and organizations emphasizing on having a creative city.

The concept of a creative city should be sought in the arrival of the idea of culture as the economic development engine of the city. Local and indigenous traditions of the public life, festivals, ritual ceremonies or stories can be considered as cultural resources that can feature a unique characteristic to a place that makes it distinctive. Cultural resources are the raw materials and the value basis of a city that are replaced by assets such as coal, steel and gold. Creativity shows the way for exploiting and flourishing these resources (Landry, 2006).

The creative city is a diverse and broad concept. Succinctly, creative cities are cities that are able to offer new solutions to everyday problems, limitations and barriers (physical, social, cultural,

etc.). Other concepts of creative city focus on cultural productions, and the capacity and ability of the city to attract creative human capital. Significant writings about the creative city, the understanding of the sustainability and dynamic flows of knowledge application has been accentuated.

Richard Florida, a well-known theorist in the field of the creative city, founds the basis of a creative city on three key variables (Fig. 3). Three Components: Talent, Technology and Tolerance. Technology is inevitably influential in economic growth due to providing opportunities for gaining and applying knowledge. Talent represents those who have innovative thoughts. Tolerance is indicative of an open and diverse culture regardless of ethnicity, religion, race, and gender. However, tolerance is a key factor in investing and attracting technology and talent.

Although economists always consider technology and talent as important stimulants for economic growth, they are not viewed as constant or sustained flows. Technology and talent are important stimulants that enter and leave a place arousing the question of what features offer the potential for attracting elites and creative talents. The rational answer to this question lies in diversity, tolerance and indulgence. In this theory, tolerance implies unbiased acceptance of all kinds of ethnicity, race and lifestyle. Accordingly, the creative class settle in places where the index



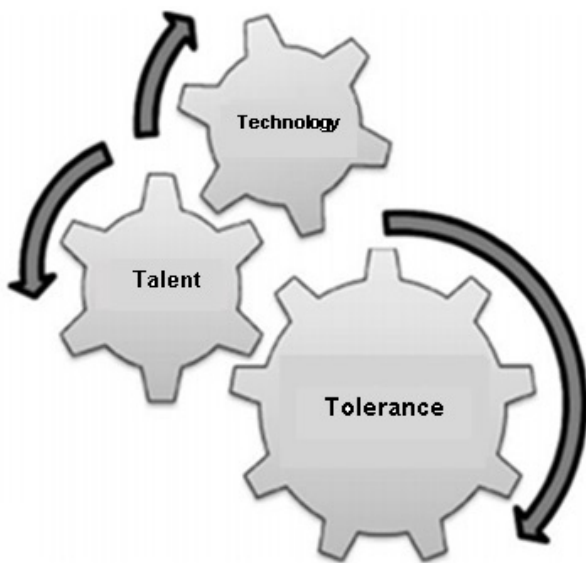


Fig. 3. The creative city variables. Source: authors.

of tolerance and acceptance is at its highest (Florida, 2005).

According to Sasaki, the concept of creative city, which is rich in creativity in the fields of culture and industry, is based on the free expression of the creative activities, and simultaneous progressive and flexible economic system that avoids mass production (Sasaki, 2001). The creative city encourages individuals and companies who mind issues such as cultural values, justice, innovation, and gender, racial, and religious equality. Principles of democracy and cultural inclusion are the cognizant and sensible features of the creative city (Reis, 2009). Discovering the talents, organizes a structure based on the culture and public spaces, and using technology, provides public spaces for public presence. The structure of the creative city suggests that public space foundation should be capable of considerable presence of people and stimulate a variety of interactions and activities in the city (Sadeghi, 2015).

At the international level, many organizations have presented the creative cities network and used this idea in defining their policies such the United Nations Educational, Scientific and Cultural Organization (UNESCO), the Organization for Economic Cooperation and Development and the European

Commission. However, the idea of having a creative city was introduced at UNESCO 2001 along with the universal declaration on cultural diversity, which sought to refute the standardization of culture under the conditions of globalization (Sasaki, 2010).

The UNESCO Creative Cities Network represents the very high potential of culture in supporting sustainable development. By joining this network, the cities are committed to enhance creativity and cultural industries to promote people's participation in cultural life and incorporate culture in economic development plans and strategies.

It should be mentioned that Sustainable Development Agenda for 2030, adopted in September 2015, emphasizes on culture and creativity as key factors for sustainable urban development. Perhaps, the main advantage of participating in this network is the increased global awareness of the unique features of these cities, which can ultimately lead to the increased investment, the optimal use of human capital, the enhancement of domestic and international tourism and, finally, economic and cultural prosperity in these cities.

Florida believes that creative cities operate globally; in a way that they are open to accept new ideas. They embrace unusual lifestyles and attract talented people, which are essential for innovation (Fig.3); (Florida, 2005).

The underlying philosophy of Florida is that the levels of creativity and innovation are related to the openness and tolerance of the environment in which the creative people work (Mommas, 2004).

The characteristics of creative cities can be summarized as follows:

- These cities can be viewed as open environments tolerating diversity. The presence of diverse population with different ideas and beliefs provides a special opportunity for creativity, and innovation in various fields.
- These cities provide an appropriate context for residents to express and exchange their ideas to be ultimately used for resolving different problems and issues and lead to economic, social and urban

development. In this regard, creating an environment for people's dialogue and participation, creating a network community to continue the process of producing ideas, and creating infrastructural facilities for projecting ideas to products, and marketing the products and produced services are necessary.

- The creative city is accessible to human talents and intellectual resources. In this context, the creative level is viewed as creative motors of the creative city.
- These cities have access to high-tech, and creative economy produced by the recruited people of this industry.
- These cities have a special power in dealing with crises such as poverty, homelessness, dilapidated tissues, etc.
- The existence of a favorable ruling system in these cities is essential, so that the local government, the public institutions and the private sector interact together.
- The culture has a prominent role in the urban policies and programs and effectively uses cultural resources.
- Face-to-face communications are the most effective means of transferring latent ideas that lead to the development of new products and production processes. A creative city provides many opportunities for people to interact with those who have common interests; it promotes creative thinking. Concerning the urban economics, the city provides opportunities for the dissemination of common knowledge and ideas, the development of new products and production technologies. In addition, in these cities the opportunities to learn skills is provided for workers.
- Public spaces in the creative city are moderators and coordinators of the urban communication system, especially when new players enter the scene. Therefore, an open culture with high acceptance and tolerance is effective for entrepreneurship, economic development, and innovation. In other words, in the current highly competitive world, cities are capable of attracting talented people by promoting an open, multinational, pluralistic and tolerant cultural which can consequently lead to economic development (Haji

Hosseini, 2014). The idea of creative city recognizes the diversity of interests and beliefs in the city and tries to respond to citizens' requirements. The central role of culture, especially native and local culture and art, in the creative city approach, makes the cultural diversity as the main strategy. In other words, the creative city has cleverly understood the global condition of being local.

### Tolerance and spirituality

Spirituality is the understanding of our serenity and calming oneself. According to the scholars, the spiritual lessons and living a spiritual life can be learned from the four below sources:

- The teachings of the religions and faiths in the world
- The collection of mystics' anecdotes (either mystics who believed in a particular religion or mystics without any religious belief)
- Existentialist opinions, especially since some existentialists have shown several aspects of spiritual life and have expressed many positive experiences in spiritual life.
- The works of humanistic psychologists, such as those of Abraham Maslow, Karl Rogers, Karen Horney, Erich Fromm, Jung, Schulz, and others, that formed the third movement of psychology (Malekian, 2002).

In this research, the concept and the significance of tolerance and toleration have been discussed in Islamic doctrines and teachings of Islamic scholars, existentialism, Buddhism and Dao and mystical poems of famous poets such as Hafez and Rumi

The term tolerance includes virtues such as modesty, humanity, patience and self-control, anger management, avoiding hatred, avoiding violence, stiffening, quitting the struggle, avoiding insulting, and finally, confronting evil. What is certain is that the concept of tolerance and toleration carry acceptance and tolerance of the opposition in depth.

"Mercy", which is close to the concept of tolerance, is a key factor in Islamic teachings, so that all Quranic Surahs begin with mentioning the exceptional and

general divine mercy. Also, this word and its derivatives are repeated 318 times the Quran, for instance in verse 12 Surah An'am «كُتِبَ عَلَى نَفْسِهِ الرَّحْمَةُ» ; and in verse 107 Surah Anbia «مَا أَرْسَلْنَاكَ إِلَّا رَحْمَةً لِّلْعَالَمِينَ» (Kadivar, 2015). Imam Musa bin Ja'far (AS) is quoted: "It is necessary for you to be gentle, placid and tolerant; because gentleness is a virtue and abstinence is inauspicious. Undoubtedly, gentleness, beneficence and, equability will benefit the city and increase blessings."<sup>4</sup>

In explaining this anecdote, it is stated that a Muslim should avoid violence and have tolerance in all aspects of social communications both in discourse and in behavior. The effects of compassion and tolerance is not limited to the personal relationships and the reciprocity advantages. It affects the whole community, and thrives the city and the social life; because, gentleness and equability generates love and stimulates cooperation among people, which ultimately benefits the social and economic development. When the society thrives, the community will enjoy the increasing prosperity.

The holy Prophet says: "the worldly and eternal virtue is bestowed upon anyone who benefits from comradeship and tolerance. And if one is deprived of comradeship and tolerance, the virtue of the world and the eternity will be taken away from that person"<sup>5</sup>

Allah has considered tolerance and indulgence as a great benefit and blessing and refers to its significance: "So by mercy from Allah, [O Muhammad], you were lenient with them. And if you had been rude [in speech] and harsh in heart, they would have disbanded from about you" (Surah Al-Imran, 159). The Prophet also replied: "For the fulfillment of my mission, I became compassionate and tolerant with the people."<sup>6</sup> My God commanded me to be tolerant of the people, as he commanded me to propagate his message<sup>7</sup>. Therefore, tolerance is a moral duty in Islam. The Prophet also said: "Half of the faith is tolerance with people and half of life is comradeship and gentleness to them."<sup>8</sup> (Mohaddesi, 2012)

Tolerance can be clearly seen in the teachings of Imam Ali, the teacher of tolerance, where he speaks to his child, Imam Hassan:<sup>9</sup> "My son! In your relationship

with others, don't prioritize yourself. You should dislike for others whatever you dislike for yourself and like for them whatever you like for yourself. If you do not want to be agonized, do not agonize others, and as you expect goodness from others, give them the best of you. Don't do anything that you consider disrespectful for others. Finally, do not say what you don't know, though your knowledge is small, and do not talk about what you don't like to be heard of."<sup>10</sup>

Also, Imam Hasan Askari in interpretation of the verse "Speak with people in a good language" explains that I1: "Speak well with all people, whether believers or opponents. The believer speaks to other believers with gentleness, and confront the opponents with tolerance, so that they may be attracted to faith, and even if they did not, by this behavior, their misdeeds treating their own and their Muslim brothers is prevented"<sup>12</sup>.

Tolerance means that a person confronts the opponents with peace and treats them with tolerance despite having the ability and power of a violent confrontation. The manner of behaving toward the opponents are expressed in different verses such as: «و جادلهم بالتى هى احسن», "the almighty God<sup>13</sup>, orders the Prophet to invite the unbelievers to the righteous deeds with good preaching and wise argument". Another verse also explains<sup>14</sup>: "And do not argue with the People of the scripture except in a way that is best, except for those who commit injustice among them, and say, "We believe in that which has been revealed to us and revealed to you. And our God and your God is one; and we are Muslims [in submission] to Him". Our God and yours is one and we surrender to Him. God has ordered the Muslims to invite the wrongdoers to Islam through the dialogue and logical discussion". Imam Mohammad Baqir says: "everything has a lock and the lock of faith is consistency and tolerance."<sup>15</sup> The mentioned narrative states that Satan steals the faiths of believers. Satan can steal the faith when the faith is unlocked and violence, grievance, swearing, scandal, and other mistreatments are unleashed. Imam Ali is also quoted as saying: "the strength of religion and the world is in tolerance to people."<sup>16</sup> In another



hadith, he says: “treat people with tolerance, so that you can enjoy their brotherhood and treat them with gentleness; and, their hatred will perish”.<sup>17</sup>

Comradery and tolerance is totally observed in the political and social tradition of the Prophet. He was the clear example of the “great creation.” Prophet Muhammad (PBUH) reacted tolerantly to the slander and persecution of the opponents during his mission and sought for forgiveness for those who have severely injured him by throwing stones.

It is also said that “the number of those who turned to Islam after Hodaybieh peace exceeded those who became Muslims within the twenty past years before Hodaybieh.”<sup>18</sup> A typical example of the peaceful treatment of the Prophet of Islam with the polytheists, is his historical forgiveness and tolerance in the conquest of Mecca. In the eighth year of Muslims’ emigration, when the Islamic army conquered Mecca by the command of Prophet Muhammad (PBUH), and the Muslims dominated all the land, the Prophet (PBUH) told the polytheists of Mecca: “ People of Qouraysh, what do you think I will command?” They replied:” We expect nothing but goodness from you, you are a forgiving brother and a noble son and the power is in your hands now <sup>19</sup>. The Prophet (PBUH) told them with magnanimity: “I will tell my brother whatever Joseph told his brothers when he was victorious”. “Today there is no blame on you.” Then, he declared: “Today is a day for mercy, not a day of revenge and bloodshed.” The Prophet (PBUH) forgave people who had severely tortured and persecuted his followers (Asghari, 2016).

It is clear that discussing all the verses, and the traditions of the innocent Imams about tolerance and indulgence cannot be fully covered in this paper. What was brought were succinct examples of a whole.

Tolerance is not merely an emotional matter; it is the resultant of logic and epistemology (Malekian, 1999). As the Prophet (PBUH) says: “compassion and tolerance to people are at the head of wisdom and knowledge”<sup>20</sup>, and Imam Ali (as) has also said that: “tolerance is the result of rationalism.” <sup>21</sup> Kant, a philosopher of the Enlightenment, also believes that

a rational person will never go to war, and that war is caused by those who are deprived of reason. For wise men, violence is not the means to achieve tiny goals. It is and excuse for those who have put reason aside and spread wrath, selfishness and violence in the lives of the people. Reason encourages peace and tranquility and ignorance stimulates war and chaos (Mahdavi, 2016). Irrational understanding of religion makes it possible for a person to be biased, dogmatic, and cruel, prejudiced or narcissistic, and intolerant. A fanatic man is a man who cannot maintain the moderation level. A dogmatic and complaining man is deprived of openness and gentleness. Instead of seeking the truth or salvation, such a person believes that he/she is the owner of the truth and salvation. This narcissism leads to the disintegration of society, and makes the psychological and spiritual survival, and sometimes the biological survival impossible (Malekian, 2003).

The spiritual person does not worship his opinions and beliefs since he believes that his views are incompatible with justice and considers his views as examples of idolatry. In religious terms, no belief is God and it should not be worshiped; even the belief in the existence of God is not God himself.

Necessarily, a spiritual person has heuristic beliefs to negate the personal ideology as Gordon Allport, an American humanistic psychologist (1966-1996) explains. The heuristic belief is an idea that can be temporarily approved until it is admitted or used to achieve a more credible belief. Therefore, personal ideology cause dogmatism, fanaticism, and intolerance. Consequently, dogmatism, fanaticism, and intolerance confine and threat social liberties. A spiritual person is the guardian of social freedoms due to not having dogma and fanaticism (Malekian, 2010). The reason why some people cannot love others, and behave cruelly is that they believe they clearly know the truth. However, if they understand that the truth is not so obvious, they will behave friendly. If they feel that human beings have common cares such as uncertainty, doubt, pain, and mental uneasiness, then they will love each other (Malekian, 2015).

In Buddhism and the Daoism, it is recommended to

learn from nonliving and living things in order to understand spirituality. For instance, Buddha advises to learn from the water when it faces a barrier; the water never fights the barrier and passes the obstacle and finds its way. Buddha directs his followers not to stand against those who are blocking you, just pass them over. The soft water acts in a way that no hard thing is able to. It is recommended by Dao to be gentle but hard-working. Alike water, one should be tolerant. He recommends his followers not to forget your purpose, water is stronger when it gets quieter; act similarly, the louder you are, the less you will be. Acting loudly is due to lack of identity. The creek water is louder than the sea, and the sea water is louder than the ocean. (Malekian, 2000).

In fact, all postmodern philosophers are pragmatists, accepting a kind of pluralism. They say, "For you is your religion, and for me is my religion". Pluralism actually means that all human beings accept that their situation is the same, and no one is constraining another to believe as they do. This theory turns into tolerance in practice. Tolerance means that human beings are no connected with reality and truth. Every philosopher has tried to disclose a part of reality; however, human beings live in this confined world. According to Sohrab Sepehri, "We don't have to recognize the secret of the Rose, we have to be immersed in the rose's charm." In other words, one cannot understand the secret of the rose, but one can live good or bad while being enchanted by the rose; so, it would be better to live a good life (Malekian, 1394).

It should be noted here that "toleration" and "tolerance" are delicately different in meaning. Tolerance is a mental pattern for accepting diversity, while toleration is a behavioral pattern in confrontation the contradictions. Other scholars have argued that when we talk about toleration, the parties do not view themselves in the same level, and the tolerant person acts superior or inferior to the addressee. In this situation, both parties prefers to make peace without a dialogue.

As Hafez says: "The comfort of the two worlds can be interpreted in two phrases, "love your friends and

tolerate your enemies"; a toleration that indicates acting superiorly to the enemy. However, in confronting a superior person to make peace, he says:" Dervishes keep away from discourses & discussions; otherwise, my arguments and talk would only offends", which implies being tolerant in making peace without having a discussion. Nevertheless, when we talk about "tolerance", the two parties are in an equal state or want to stand in the equal position. Although they are the critics of one another, they separate the beliefs from the believers. They criticize the beliefs, but they tolerate and respect the believers (Mojahedi, 2017). In the context of the creative city, the word "tolerance" is explicitly emphasized.

Alike all mystics, Rumi, a great mystic and prominent Iranian philosopher, ratifies peace and refutes violence. In his book call Masnavi, Rumi seeks to reach a common understanding and compromise that sometimes leads to "multiplicity". By studying Rumi's mysticism, it can be seen that the causative factor in his attitude is generated from his affection to the world origin. In Rumi's utopia, Imam Ali, Rostam, Muses, the Christ, and the Prophet Muhammad are depicted in a sympathetic life and manifest the ideal patterns of humanity.

Rumi considers pleasure and lust as the obstacles in realization of an idealized and non-violent world. He claims that belonging to material world leads to violence and preference and ultimately arouses an illusion of perpetual pleasure. Illusion, selfishness, and ignorance constantly constrain human beings. Knowing the absolute truth, having a self-knowledge, and dogmatism have destructed humanity for hundreds of years. Rumi's wisdom can transform human entity into a gem and lead to freedom, tolerance and toleration. Many have lost their ways in quest of the truth. Rumi recognizes all the followers and practitioners. Basically, religiosity becomes meaningful to him in recognizing others. Rumi applied this method during his lifetime (Ghafarnejad, 2015).

Having studied and analyzed the sources that explain the spirituality and spiritual domain of human beings, it is understood that tolerance is a key principles in

spiritual teachings.

### **Tolerance and creative tourism ecosystem**

The main objective of this research is to discuss “destination-based”, “supply-based” and “activity-based” approach in creative tourism, which have already been addressed and should be applied by policymakers and tourism development practitioners. In this context, an ecosystem and atmosphere for creativity should be provided. This study emphasizes that “tolerance” is the key factor for creating a creative ecosystem due to the following reasons:

- Today, culture represents ideas, places that configure the notion of “symbolic economics”. Through these cultural activities, wealth is created (Richards and Palmer, 2010). In this sense, creativity can be achieved through the introduction of new products or experiences, new forms of consumption, or new tourist destinations (Richards and Wilson, 2007). Tolerance provides a context where creative ideas flourish.
- In the current world of networks, different channels exchange various types of economic, cultural, social, and relational capital between groups and individuals. In the contemporary society of networks, liberal and flexible relations have replaced the traditional social structures. Therefore, creation of networks, information flows, knowledge and skills within these networks are highly highlighted (Richards & Marques, 2012). In this context, creative tourism is increasingly viewed as relationship between people (Richards, 2011). The expansion of network relations and the subsequent promotion of social capital cannot be achievable without implementing the culture of tolerance, plurality and patience.
- Creative tourism can be experienced in various fields of arts and crafts; design; cooking; health and welfare; language; spirituality; nature; sports; traditional games; entertainment; music and dance; films; and other types of creative media which can supply creative products that are conducive to the plurality and acceptance of different cultures.
- From a higher perspective, cities no longer

merely serve as a background for stimulating creativity and socialization. They must adapt themselves to the movements of individuals and their creative activities in order to boost the creation of relational capital that motivates creativity. Therefore, the citizens should be motivated to communicate with passengers. This sets the basis for creative tourism projects which enable tourists to meet local people, interact with them and learn from them, so that they will experience life like a local person. This human encounters can occur at any place and time. On the one hand, these encounters decrease the domination of cultural institutions, such as museums and other established cultural spaces, by adding restaurants, beaches and recreational places for creative exchanges. On the other hand, they reduce the development of social capital and end the domination of cultural stiffness and the rejection of diverse cultures and practices which influence and influenced by tolerance and toleration.

- Experienced and talented people, or in Florida’s opinion, the creative class choose the destinations that have the highest levels of tolerance and acceptance for living. Creative tourism is identified by the close interaction of producers and consumers. The creative class can change its role and create unique experiences that cannot be realized except in an open and tolerant atmosphere.

### **Conclusion**

Along with social, economic, and technological developments in human societies, tourism has also evolved from traditional tourism to creative tourism (Richard, 2011). While traditional cultural tourism is based on observation and contemplation, creative tourism is based on experience, participation, and learning. Accordingly, creative tourism, as the third generation of tourism, meets higher levels of human mental development, close to the peak of Maslow’s pyramid, and focuses on active development of skills. Researchers of tourism studies have scrutinized the aspects of creative tourism. In another study, the authors have designed a conceptual model which comprehensively takes the various and aspects of

creative tourism. In this model, the “Creative Tourism Ecosystem” is one of the four components of the quadruple components that focuses on the supply-based and destination-based tourism (Bastenegar et al., 2017). In this approach and reading of creative tourism, the creative city and its features are highlighted. In addition to being an attractive place for working and living for citizens, especially young people and women, creative cities provide a desirable and exciting ambience for tourists, especially international tourists, where new technologies are employed and managed to flourish the main economic sectors of the city.

As the renowned theorists of the creative city have emphasized, tolerance and toleration along with talent and technology are the key factors in development of creative cities. In fact, the city is like a huge context where diverse identities and citizens comprise the main assets of the city. The citizens of these cities are the owners of social capitals by having dynamic relations within a network. The social capital is the resultant and developer of three components: social trust, network communication (social cohesion), and norms (social participation). These capitals are mutually and effectively interrelated with physical, economic and human capitals, and accelerate economic, cultural, and informational development and lead to growth and confidence within the society and motivate a sense of cooperation and participation among the members of community.

Nevertheless, whether the creative city aims at attracting capitals or attracting talents, propagating tolerance and toleration in the city is inevitable. Since the theory of creativity relies on the broader role of culture and boundless human potentials, and since the key to increase economic development is to flourish these potentials, an open-minded culture is required to achieve the development of creative city. A culture that does not discriminate or restrict people and validates humanity and human identity in various forms. Succinctly, a diverse, pluralistic and tolerant culture is required. In this case, culture functions through facilitation and stimulation of human creativity rather than imposing possibilities for stimulating human

creativity.

Having studied the sources that focus on the spirituality and the biosignificance of human beings, tolerance and toleration are among the imperative spiritual matters that are emphasized in personal and social life. As scholars and religious people have declared, the prosperity of cities and the increasing profits are the resultants of tolerance. They have also mentioned that tolerance and comrade are the keys to reform the society.

In this research, Islamic sources, existentialist doctrines, mystical views and teachings of Buddha and Dao have been reviewed to show that tolerance and indulgence are the resultants of wisdom and rationality. As Prophet Muhammad succeeded in reforming and transforming the society of his time through propagating tolerance against violence, hatred, and hostility. Performance of “morality and tolerance” in the political, social and managerial structure of a government are important indicators in the merits of a country.

According to the Declaration of Principles on Tolerance, adopted by the General Conference of UNESCO at its twenty-eighth session (1995), “tolerance”, is not only a cherished principle, but also a necessity for peace and for the economic and social advancement of all people. Tolerance should be practiced by individuals, parties and governments. In the foundations of a true democracy in which tolerance and toleration are applied, the most important requirements of people from their political and economic systems are simple and natural. They require “Equal opportunities for young people and the community, jobs for those with the ability to work, lack of violence, security for all, law obedience, ending special privileges for some, and protecting basic rights and civil liberties for all.”

### Endnote

1. 3T
2. 3T (Technology, Talent, Tolerance)
3. Jane Jacobs
4. Allameh Majlesi, Bihar al-Anwar, Beirut-Al-Wafa Foundation, Lebanon, 1404 AH, p. 1, p. 151.
5. Ibn Abi al-Hadid Motazali, Nahj al-Balaghah description, Qom:



- Ayatullah Marashi's Library, 1404 AH, G 6, p. 339
6. Seqqat al-Islam Kolieni, Al-Kafi, Tehran Islamic Dar-Al-Kitab, 1986, Vol. 2, p. 117
7. Wasa'el al-Shi'a, vol. 8, p. 540. Osoul Kafi, Vol. 2, p. 117
8. Nahj al-Fasaheh, Hadith 4295 – Hor Ameli, Wasa'el al-Shi'a (al-Islāma), vol. 8, p. 540, - Koleini, Osoul Kafi, p. 2.
9. In interpreting: “قُولُوا لِلنَّاسِ حُسْنًا” he replied: “قُولُوا لِلنَّاسِ كُلِّهِمْ حُسْنًا” مؤمنهم ومخالفهم، أما المؤمنون فيبسط لهم وجهه وأما المخالفون فيكلمهم بالمداواة لا يجتديهم إلى الإيمان. فإن استتر من ذلك يكف شرورهم عن نفسه وعن إخوانه المؤمنين؛”
10. Mustadrak Al-Wasa'el, Vol. 12.
11. In interpreting: “قُولُوا لِلنَّاسِ حُسْنًا” he replied: “قُولُوا لِلنَّاسِ كُلِّهِمْ حُسْنًا” مؤمنهم ومخالفهم، أما المؤمنون فيبسط لهم وجهه وأما المخالفون فيكلمهم بالمداواة لا يجتديهم إلى الإيمان. فإن استتر من ذلك يكف شرورهم عن نفسه وعن إخوانه المؤمنين؛”
12. Mustadrak Al-Wasa'el, Vol. 12.
13. Surah Nahl, verse 125
14. Surah 'Ankabut, verse 46
15. Koleini, Osoul Kafi, ibid. Vol. 2, p. 118.
16. Aqa Jamal, Khansari, Qorrah AL-Hekam description, Correction of Jalaluddin Mohaddes Armavi, Vol. 4, p. 140.
17. Aqa Jamal, Khansari, Qorrah AL-Hekam description, Correction of Jalaluddin Mohaddes Armavi, Vol. 4, p. 16.
18. Mohammad Hassan, Najafi, Points in Islamic Law International Law, Feqh Journal, 3(10), Winter 2006.
19. Ahmad ibn Abi Ya'agoub, Y., Yaghubi's History, Vol. 2, p. 60.
20. Ibn Abi Jomhur, Al-Ahsai, Gavali Al-Leali, Vol. 1, p. 371
21. ثَمَرَةُ الْعَقْلِ مُدَارَةُ النَّاسِ, Leisi Vaseti, Ali, researcher, editor, Hassani Birjandi, Hossein, p. 209. Qom: Dar al-Hadith, first edition, 1997.

## Reference list

- Asghari, M. J. (2016). *Comrade and Tolerance in the Tradition of the Prophet [refgh va modara dar sire Payambare Azam]*, <http://www.payamemhammad.ir/content/>. accessed 15 November 2017.
- Bastenegar, M., Hasani, A. & Khakzar Bafrooe, M. (2017). The Design of Creative Tourism Conceptual Model. *Journal of Tourism and Development*, 5 (11): 81-108.
- Florida, R. L. (2005). *Cities and the creative class*. London: Routledge.
- Ghaffarnejad, R. & Dinmohammadi, H. (2015). *Dialogue, Tolerance and Mentality in the 4th and 6th Book of Masnavi [goftegoomandi, tasahol va modara dar daftar chaharom va sheshome masnavi]*. Master's dissertation, Tarbiat Modares University, Faculty of Literature and Humanities.
- Ghorbani, R., Hosseinabadi, S. & Turani, A. (2013). Creative Cities, A Cultural Approach to Urban Development, *Geographical Studies in Arid Regions [shahrhaye khalagh, rooykardi farhandi dar tose shahri, motaleate goghrafyiyai manateghe khoshk]*, 3 (11): 1-11.
- Haji Hosseini, H., Ashtari, H. & Mahdnejad, H. (2014). “Creative City; Substantial Explanation [shahre khallagh; tabyine mahavi]”. *second International Conference and forth National Conference of Architecture, Civil and Urban Environment*. March
- Kadivar, M. (2015). *Gheshrigari va khoshoonat, balaye ayine payambare rahmat [Racism and Violence, the disaster to the religion of the Prophet of Mercy]*. Iranian Cultural Foundation-Houston.
- Kian T., Far K. & Bang L. (2013). A Model of ‘Creative Experience’ in Creative Tourism, *Annals of Tourism Research*, 2(2): 174\_153.
- Kim H. (2013). The concept and strategy of creative tourism. *Policy of Korean Tourism*, Summer: 8-20. Available from: [https://www.fthm.uniri.hr/files/Kongresi/THI/Papers/2014/THI\\_May2014\\_507to517.pdf](https://www.fthm.uniri.hr/files/Kongresi/THI/Papers/2014/THI_May2014_507to517.pdf). accessed 5 November 2017.
- Landry, C. (2006). *The art of city\_making*. London: Earthscan.
- Lee J. & Lee H. (2015). Deriving Strategic Priority of Policies for Creative Tourism Industry in Korea using AHP, *Information Technology and Quantitative Management (ITQM 2015)*, 1877-0509 © Published by Elsevier B.V. . Available from: <https://www.sciencedirect.com/science/article/pii/S1877050915014933> (accessed 5 November 2017)
- Mommas, H. (2004). Cultural cluster and the post-industrial city: Towards the remapping of urban cultural policy. *Urban Studies*, (41): 507–532.
- Mahdavi, N. (2016). From the collection of unpublished lectures.
- Malekian, M. (2002), “mana va anvae din [Meaning and Religion Types]”. *Journal of Motaleate rahbordi*, (15). Available from: <http://www.neelofar.org/mostafamalekian/lecture/306-2012-11-02-10-33-31.html>. accessed 15 November 2017.
- Malekain, M. (2009). *Sonnatgarayi, tajaddodgarayi, Pasatajaddodgarayi [Traditionalism, modernism, postmodernism]*” session 10. Lessons learned at Sharif University of Technology during 1999-2001.
- Malekain, M. (2013). Iman va ta'aghol [Faith and reason]. Available from: [http://ketabnak.com/book/576/Iman\\_va\\_ta'aghol](http://ketabnak.com/book/576/Iman_va_ta'aghol). accessed 15 November 2017.
- Malekain, M. (2010). *Hadise arezumand [The Hadith of Dreams]*. Tehran: negahe moaser.
- Malekain, M. (2015). *Marefat shenasi bavare dini [Epistemology of religious belief]*. Available from: <https://3danet.ir/Marefat-shenasi-bavare-dini>. accessed 15 November 2017.
- Mojahedi, M. M., (2016). *Is There Toleration in Islam?*” Reframing a Post-Islamist Question in a Post-Secular Context, *ReOrient*, 2 (1): 51-72. Pluto Journals Stable. Available from: <http://www.jstor.org/stable/10.13169/reorient.2.1.0051> Accessed 16-10-2017.
- Mohaddesi, J. (2012). *Aasangiri va modara jozve fazayel ast [Easing and tolerance are considered virtues]*. Available from: <http://www.askdin.com/archive/index.php/t-19858.html>. accessed 15 November 2017
- Pratt, A. C. (2010). Creative cities: Tensions within and between social, cultural and economic development, A critical reading of the UK experience. *City, Culture and Society*, 1 (1): 10–13.
- Raymond, C. (2007). Creative Tourism New Zealand: The practical challenges of developing creative tourism. In: *G. Richards & J. Wilson (Eds.), Tourism, creativity and development (pp. 145–157)*. London: Routledge.



- REIS, A. C. & KAGEYAMA, P. (2009). *Creative City Perspectives*, 1st Edition, Garimpo de Soluções, São Paulo, 12-20. Available from: <http://garimpodesolucoes.com.br/o-que-fazemos/cidades-criativas-perspectivas-3/>. accessed 15 November 2017.
- Richards, G. (2008). Creative Tourism and Local Development, in Rebecca wurzburger, Tom Aageson, Alex Pattakos and Sabrina Pratt (eds.) *Creative Tourism, A Global Conversation*, Sunstonepress, Santa Fé. Available from: <https://www.amazon.com/Creative-Tourism-Conversation-Rebecca-Wurzburger/dp/086>. accessed 15 November 2017.
- Richard G. (2011). Creativity and tourism: The state of the art. *Annals of Tourism Research*, 38 (4): 1225-1265.
- Richards G. & Marques L. (2012). Exploring Creative Tourism: Editors Introduction. *Journal of Tourism Consumption and Practice*, 4 (2): 1-11.
- Richards, G. (2014). Creativity and tourism in the city. *Tourism*, 17 (2): 119-144, DOI:10.1080/13683500.2013.783794. accessed 15 November 2017.
- Richards, G. & Palmer, R. (2010). Eventful cities, cultural management and urban revitalization. Butterworth-Heinemann, UK. Available from: <https://www.amazon.com/Eventful-Cities-Greg-Richards/dp/075066987X>. accessed 15 November 2017.
- Richards, G.; Wilson, J. (2007). Tourism Development Trajectories: From Culture to Creativity?. in Richards, G.; Wilson, J. (Eds.). *Tourism, Creativity and Development*. London, New York: Routledge.
- Sasaki, M. (2010). Urban regeneration through creativity and social inclusion: Rethinking creative city theory through a Japanese case study. *Cities*, (27): S3-S9.
- Sasaki, M. (2001). *The Challenges for Creative Cities*. Tokyo: Iwanami Shoten.
- Teresa, M. (2010). Fernández Fernández, More than sun, beach and heritage: innovating Mediterranean tourism through creative tourism. Interactions, co-operation, competitiveness and economic development, Rey Juan Carlos University (Madrid, Spain). Available from: [http://reser.net.afna.si/materiali/priloge/slo/fernandez\\_t.pdf](http://reser.net.afna.si/materiali/priloge/slo/fernandez_t.pdf). accessed 15 November 2017.
- UNESCO. (2006). UNESCO Creative Cities Network (2006) Towards Sustainable Strategies for Creative Tourism: Discussion Report of the Planning Meeting for 2008 International Conference on Creative Tourism Santa Fe, New Mexico, U.S.A. October 25-27, 2006. Available from: [http://portal.unesco.org/culture/fr/files/34633/11848588553oct2006\\_meeting\\_report.pdf/oct2006\\_meeting\\_report.pdf](http://portal.unesco.org/culture/fr/files/34633/11848588553oct2006_meeting_report.pdf/oct2006_meeting_report.pdf). accessed 15 November 2017.
- Voss, C. (2004). Trends in the experience and Service Economy: The Experience Profit Cycle, London School of Economics, Professor of Operations Management Senior Fellow Advanced Institute of Management Research. Available from: <https://www.researchgate.net/publication/242274223>. accessed 15 November 2017.

#### COPYRIGHTS

Copyright for this article is retained by the author(s), with publication rights granted to the Bagh-e Nazar Journal. This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution License (<https://creativecommons.org/licenses/by/4.0/>).



#### HOW TO CITE THIS ARTICLE

Bastenegar, M. & Hassani, A. (2018). Tolerance; a Spiritual Strategy or a Strategic Spirituality in Development of Creative Tourism. *Bagh- e Nazar*, 15 (60):41-54.

DOI: 10.22034/bagh.2018.62764

URL: [http://www.bagh-sj.com/article\\_62764\\_en.html](http://www.bagh-sj.com/article_62764_en.html)

