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***EVALUATION OF KAZAKHSTAN'S INTANGIBLE CULTURAL HERITAGE  
ASSETS WITHIN THE SCOPE OF CREATIVE TOURISM***

**Abstract.** *Creative tourism, which has emerged in recent years as a reflection of the concept of the creative economy, stands out as a type of tourism that offers tourists who want to develop their creative potential the opportunity to learn and enhance the characteristics of the holiday destination they visit through active participation. Unlike the classical tourism concept, where natural and tangible cultural heritage assets are presented as touristic products and tourists remain passive, creative tourism activities primarily use intangible cultural heritage assets as touristic products. These activities allow tourists to actively participate, interact with the local people, and learn by doing, offering new alternatives to tourists with different expectations. Through creative tourism, it is possible to highlight the cultural values of destinations and use these cultural values as marketing tools. Additionally, the satisfaction of tourists participating in creative tourism activities may increase, positively affecting their intentions to revisit and recommend the destination. Creative tourism, which is highly compatible with the concept of sustainable tourism, provides advantages in preventing the overuse of resources and distributing tourism revenues to the local population. This study aims to address the concepts of creative tourism and intangible cultural heritage and evaluate the usability of intangible cultural heritage elements in the Turkistan Region within the scope of creative tourism. The study also includes Kazakhstan's intangible cultural heritage elements listed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity. It is believed that the Turkistan Region has significant potential for creative tourism. Additionally, the study develops suggestions for creative tourism activities in the Turkistan Region and discusses the potential benefits for the region.*

**Keywords:** *Creative Tourism, Intangible Cultural Heritage, Turkistan Region*

**Introduction**

As everything changes, the concept of tourism has also undergone continuous transformations since Thomas Cook organized the first package tour. Over the years, travel modes, touristic products, distribution channels, and tourist expectations have all evolved, and in

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summary, the tourism sector has not escaped change.

In mass tourism movements, which are accepted to have started after World War II, the main product for many years was the sea, sand, and sun, with tourists mostly traveling for vacation purposes. Later, visits to tangible cultural assets such as ancient cities, historical buildings, and museums began to be included in package tours by travel agencies and tour operators, thus giving rise to the concept of cultural tourism in the 1980s.

By the 2000s, visits to tangible cultural heritage elements presented as cultural tourism had reached a saturation point, and new searches began. With the influence of globalization and technological developments, changes occurred in tourists' desires and expectations (Avcıkurt et al., 2009). This process of change altered tourists' purchasing preferences, leading to a decline in the preference for destinations or touristic products with similar characteristics. With globalization, the ease of access to information sources made it easier for people to get to know other cultures, allowing cultural values, like other fields, to transcend local boundaries and become known on an international scale. Recognizing the local cultural values of the destination, engaging more actively with the local people, experiencing the lifestyles of the local people during the holiday, and having authentic, real experiences by living the cultural values unique to the destination have become more demanded by tourists (Aşık, 2014).

Following these developments, the tourism activities of traditional mass tourism, which were disconnected from the people and took place in isolated tourism spaces, began to be replaced by tourism activities where interactions between tourists and local people increased. With this change, the distance between the producer and the tourist has gradually narrowed, and tourism activities have turned into an identity that includes daily activities. In the traditional tourism approach, visitors were viewed solely as economic returns, but today this understanding has changed, and the visitor is now seen as a person who wants to understand and share the creative class and culture. As a result of this change, interest in culture, space, people, economy, creativity, and tourism topics and the relationships between these topics has continued to increase (Zoğal and Emekli, 2017). Consequently, the concepts of experience tourism and creative tourism have come to the forefront.

The purpose of this study is to address the concepts of creative tourism and intangible cultural heritage and to evaluate the usability of intangible cultural heritage elements in the Turkistan Region within the scope of creative tourism. The study also includes Kazakhstan's intangible cultural heritage elements listed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity. Additionally, the study develops suggestions for creative tourism activities in the Turkistan Region and discusses the potential benefits for the region. This study is a review type that obtained secondary data through a literature review.

### **Creative Tourism**

The concept of creative tourism is based on the 'creative economy' approach, which is economically oriented. Creative economy is an ever-increasingly important field that promotes creativity and innovation, contributes to economic development, and is fundamentally based on individual creativity and creative industries. It relies on intellectual capital rather than physical capital and is developed on the basis of information and communication technologies (Esen & Atay, 2017). The understanding of the creative economy has also impacted other sectors, including the tourism sector (Singsomboon, 2014).

The concept of creative tourism was first used by Pearce and Butler in 1993, although it was not defined. Richard and Raymond (2000) defined creative tourism as "a type of tourism that

offers tourists the opportunity to develop their creative potentials by learning and developing the characteristics of the holiday region they visit through active participation." In a conference titled "Towards Sustainable Strategies for Creative Tourism" held in the USA in 2006, with the participation of UNESCO Creative Cities Network representatives, creative tourism was defined as "travels undertaken by people to learn about a region's artistic, cultural heritage, or unique character, establish close relationships with the local people, and experience authentic experiences by interactively learning the living culture" (UNESCO, 2006). Raymond (2007) defined creative tourism as a sustainable type of tourism that offers creative experiences of the local culture, with practical work when necessary, and authentic experiences. Wurzbürger (2010) described creative tourism as a type of tourism that offers authentic experiences through activities aimed at the artistic or cultural values specific to the destination based on a participatory learning approach. Ivanova (2013) defined it as a type of tourism that provides visitors with experiences that require active participation in cultural activities related to the destination, offering opportunities to uncover and develop their creative potential.

In various definitions, similar concepts such as "active participation," "learning by experience," "developing creative potential and skills," and "close relationships with local people" are found. Within these concepts, creative tourism can be generally defined as a sustainable type of tourism that offers the opportunity to learn about a region's unique cultural heritage and art through close relationships with the people living there and active participation (Zoğal & Emekli, 2017).

Creative tourism is seen as an important type of tourism in terms of presenting the social and cultural characteristics of destinations to tourists and contributing to the local economy through these social and cultural features (Salman & Uygur, 2010). Creative tourism, which requires participation to develop tourists' skills, is also a learning process (Richards, 2011). During this learning process, tourists interact with the local people and participate in activities involving the local people to develop their knowledge and skills (Cabeça et al., 2019). Such activities allow tourists to gain more knowledge about the traditions, customs, and cultural characteristics of the local people living in the destinations they visit (Richards & Wilson, 2006). Through the knowledge learned during physical visits, tourists who experience the notable cultural features of the destination get the opportunity to know the destination more closely (Gordin & Matetskaya, 2012).

Research shows that tourists do not forget trips where they had high active participation and leave these trips with higher satisfaction. This situation also positively affects their intention to revisit and recommend. Creative tourism increases tourists' active participation because it moves tourists from a passive to an active position, making them practitioners rather than mere observers. This active participation leads to greater satisfaction from their travels. Creative tourism generally draws attention as a type of tourism that requires active participation, learning by experience, developing creative potential and skills, and close relationships with local people. Creative tourism (Aşık, 2014):

- Is a tool for creating creative destinations for tourists,
- Is a creative method that utilizes existing resources,
- Serves as a means to strengthen identity and diversity,
- Acts as a way of self-discovery and expression,
- Is a form of educational entertainment,
- Is a source for creating new environments in destinations,

- Is a strategic method used for the redesign and revitalization of destinations.

The basis of creative tourism is the lifestyle and culture of the local people. Unlike cultural tourism, which involves only visiting museums and tangible cultural heritage assets, the primary aim of creative tourism is to directly participate in the local life of the visited region and learn the lifestyle of the local people through experience. The increase in interest and curiosity about lifestyles of different cultures also changes tourists' expectations and demands in this direction. The fundamental principles for the development of creative tourism are as follows (Richards, 2010; Ajonovic & Çizel, 2015):

- Knowing who you are and where you are,
- Utilizing local capacity,
- Using existing facilities,
- Enhancing quality,
- Using creative resources as stimuli for future change.

Tourists participating in creative tourism have different expectations and characteristics compared to those engaged in other types of tourism. The primary aim of tourists participating in creative tourism activities is to understand the culture and lifestyle of the local people in the destinations they visit. The characteristics of these tourists are (Aşık, 2014):

- They travel frequently and do not avoid extra expenses during their travels,
- They are more interested in intangible culture rather than tangible cultural heritage,
- They see understanding and even experiencing different cultures as a privilege and an opportunity for personal development,
- They want to visit places that cover topics of interest, meet the local people there, and become part of the experience,
- Their life expectations are high, and their primary goal is to enhance their personal experiences,
- They are curious, investigative, have a high desire for exploration, and are active,
- They are conscious and sensitive to the natural and cultural environment and are willing to preserve cultural heritage,
- They are informed about their areas of interest and the places they will visit and seek to make their visit meaningful by engaging with the locals,
- They are willing to pay high fees for any activity involving creativity that interests them,
- They are capable of organizing their travel program individually or with a tour operator.

There is still no clear answer to the question of how creativity can be developed in tourist destinations. Researchers continue to discuss how creativity should be developed by presenting different views on the subject. However, some practices applied in creative tourism projects carried out so far are noteworthy. These include creative spaces, creative activities, creative relationships, and creative networks. These practices can be applied separately, but there is also an increasing integration among them (Richards, 2014).

Among these practices, the UNESCO Creative Cities Network has a special importance with its international validity. The Creative Cities Network Program was initiated by UNESCO in 2004. The program aims to develop the creative, economic, and social potential of cultural sectors conducted by local actors and is considered an important international program today because it supports UNESCO's ideals of cultural diversity and contributes to the creative economy. The main objectives of the program are:

- Strengthening the creation, production, distribution, and enjoyment of cultural goods and

services at the local level,

- Promoting creativity and creative expressions, especially among vulnerable groups, including women and youth,
- Encouraging access to and participation in cultural life and benefiting from cultural goods,
- Integrating cultural and creative industries into local development plans (UNESCO, 2013).

Cities can apply to this program in seven areas: literature, film, music, crafts and folk arts, design, gastronomy, and media arts. Applications can be made in odd-numbered years between March and June. Cities included in this program gain the status of a recognized brand city in the field they applied for, making them advantageous in terms of destination marketing. As of early 2023, a total of 295 cities worldwide are included in this program. Almaty from Kazakhstan is included in this program in the field of music.

Creative tourism provides several advantages to destinations compared to other types of tourism. These are (Richards, 2015):

- Creative tourism provides more fulfilling holiday opportunities for tourists. As a result, tourists' intentions to revisit and recommend are positively influenced.
- Creative tourism helps to showcase the talents and skills of the local people, contributing to the local economy by bringing local culture into the economy.
- Creative tourism is important for small and medium-sized enterprises in terms of creating innovative and attractive tourist products.
- Creative tourism is an important tool that destinations can use to gain an advantage by highlighting themselves in an increasingly competitive environment.
- Creative tourism helps to develop closer and more positive relationships between tourists and local people.
- Creative tourism extends tourists' stay, allowing for higher income.
- Creative tourism can be conducted throughout the year, spreading tourism activities over 12 months.

Creative tourism is seen by many researchers as a part of cultural tourism. The most significant difference between creative tourism and the previous understanding of cultural tourism is that tourists move from a passive to an active position. In the previous understanding, visits to tangible cultural heritage assets such as ancient cities, historical buildings, and museums constituted the content of cultural tourism, giving tourists only a passive role based on observation. In creative tourism, however, activities that tourists actively participate in and experience, or make themselves, constitute the content of creative tourism. At this point, it can be said that creative tourism mainly benefits from intangible cultural heritage elements.

### **Intangible Cultural Heritage**

The United Nations Educational, Scientific and Cultural Organization (UNESCO) has made significant efforts towards the protection of cultural heritage. The adoption of the "Convention Concerning the Protection of the World Cultural and Natural Heritage" in 1972 can be listed as the first of these steps. In 1989, UNESCO also made the "Recommendation on the Safeguarding of Traditional Culture and Folklore." From 1995 to 1999, a series of seminars were held to raise awareness in this field.

The concept of intangible cultural heritage became more commonly recognized with the signing of UNESCO's "Convention for the Safeguarding of the Intangible Cultural Heritage." On

October 17, 2003, at the 32nd General Conference of UNESCO held in Paris, the "Convention for the Safeguarding of the Intangible Cultural Heritage" was adopted. According to this convention, UNESCO defines intangible cultural heritage as the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts, and cultural spaces associated therewith – that communities, groups, and in some cases, individuals recognize as part of their cultural heritage (UNESCO, 2003). According to UNESCO, this intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature, and their history. It provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.

The aims of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage are as follows (UNESCO, 2003):

- To safeguard the intangible cultural heritage,
- To ensure respect for the intangible cultural heritage of the communities, groups, and individuals involved,
- To raise awareness at the local, national, and international levels of the importance of the intangible cultural heritage and ensure mutual appreciation thereof,
- To provide for international cooperation and assistance.

This convention defines the ways, methods, and means to protect, sustain, and transmit to future generations the intangible cultural heritage, which is a part of a community's cultural identity and has been brought to the present day through transmission from generation to generation. The Convention for the Safeguarding of the Intangible Cultural Heritage is an international guiding document and adopts the protection of intangible cultural heritage as a fundamental principle. The convention was prepared based on the function of intangible cultural heritage to bring people closer, provide cultural interaction, and ensure understanding among them (Arioğlu and Aydoğdu, 2015).

Intangible cultural heritage is categorized into five areas (UNESCO, 2003):

- Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage (such as epics, legends, folk tales, proverbs, fairy tales, jokes, etc.),
- Performing arts (such as shadow plays, storytelling, puppetry, folk theatre, etc.),
- Social practices, rituals, and festive events (such as engagements, weddings, births, Nowruz celebrations, etc.),
- Knowledge and practices concerning nature and the universe (such as traditional cuisine, folk medicine, folk calendars, folk meteorology, etc.),
- Traditional craftsmanship (such as weaving, evil eye beads, filigree, coppersmithing, folk architecture).

With this convention, UNESCO has shifted towards an approach of "protection with and for humans" rather than "protection without humans." By emphasizing the concept of "human" in the convention, special importance is given to "masters who produce cultural heritage," "individuals who carry and transmit cultural heritage," and "places where cultural heritage is transmitted," and the method of "safeguarding through sustaining" is adopted (Ekici and Fedakar, 2013). The aim is not to preserve in a frozen state but to safeguard through transmission, that is, to sustain the cultural heritage by transferring it between generations (Teke, 2013). The term "safeguarding" means ensuring the viability of the intangible cultural heritage. The safeguarding of intangible cultural heritage includes identification, documentation, research, preservation,

promotion, enhancement, transmission through formal and non-formal education, and the revitalization of various aspects of such heritage.

Countries that are members of the convention conduct inventory studies of their intangible cultural heritage elements within the scope of the Convention for the Safeguarding of the Intangible Cultural Heritage. These inventory studies result in the preparation of the "National Inventory of Intangible Cultural Heritage" of each country. Countries submit their intangible cultural heritage elements, which they want to be inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity, in the form of dossiers. The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage of UNESCO evaluates these dossiers and submits them for the approval of the General Assembly for inscription on the list. Intangible cultural heritage elements present in more than one country can also be submitted as joint dossiers by the relevant countries.

The following intangible cultural heritage elements from Kazakhstan or submitted as joint dossiers have been inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity:

- The art of Dombra Kuy (2014)
- Traditional knowledge and skills in making Kyrgyz and Kazakh yurts (Turkic nomadic dwellings) (2014)
- Aitysh/Aitys, Ozan improvisational contest (2015)
- Kazakh wrestling (2016)
- Nowruz, jointly submitted by Turkey, Azerbaijan, India, Iran, Kyrgyzstan, Uzbekistan, and Pakistan (2009) (Expanded in 2016 with the participation of Afghanistan, Azerbaijan, India, Iraq, Iran, Kazakhstan, Kyrgyzstan, Uzbekistan, Pakistan, Tajikistan, and Turkmenistan)
- Flatbread making and sharing culture: Lavash, Katyrma, Jupka, Yufka, jointly submitted by Azerbaijan, Iran, Kazakhstan, Kyrgyzstan, and Turkey (2016)
- Traditional game of Asyk (2017)
- Dede Korkut/Korkut Ata heritage: Epic culture, folk tales, and music, jointly submitted by Turkey, Azerbaijan, and Kazakhstan (2018)
- Traditional intelligence and strategy game: Togyzqumalaq, Toguz Korgool, Mangala/Göçürme, jointly submitted by Turkey, Kazakhstan, and Kyrgyzstan (2020)
- Falconry, jointly submitted by UAE, Austria, Belgium, Croatia, Czech Republic, France, Germany, Hungary, Ireland, Italy, Kazakhstan, Kyrgyzstan, Mongolia, Morocco, Netherlands, Pakistan, Poland, Portugal, Qatar, Saudi Arabia, Slovakia, Spain, Syria (2021)
- Orteke, traditional performance art of Kazakhstan: dance, puppet, and music (2022)
- Nasreddin Hodja/Molla Nasreddin/Molla Ependi/Apendi/Afendi Kozhanasyr anecdote telling tradition, jointly submitted by Turkey, Azerbaijan, Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, Uzbekistan (2022)

### **Conclusion and Recommendations**

In addition to traditional economic activities, creative industries, which are based on intellectual rather than physical capital and are grounded in individual creativity and innovation, have become increasingly important. Reflecting the approach of the creative economy, creative tourism is becoming more and more popular as tourists seek to actively engage with and experience local cultures at their destinations, rather than passively observing them. Destinations aim to gain a competitive advantage by highlighting their unique local cultural characteristics.

Creative tourism, above all, transforms tourists from mere consumers into participants in various activities at their destinations, making them part of the production process.

According to research, the positive feelings generated by activities that tourists learn by doing at their destinations outweigh the negative feelings (Servidio & Ruffolo, 2016). It is crucial for destinations to create and offer such activities. As a result of positive experiences at destinations, tourists may develop an emotional connection with the places they visit. Unforgettable holiday experiences arise from recalling these positive experiences. Since creative tourism activities involve tourists directly, allowing them to learn by doing and participate in production, these activities are considered beneficial for destinations to be remembered positively, and for fostering intentions to revisit and recommend the destination.

From the perspective of Turkistan, the city holds a competitive advantage in many respects. Turkistan, with its millennia-old history and rich narrative, was declared the Spiritual Capital of the Turkic World following the 2021 Turkic Council Summit. Its strategic location on the historic Silk Road is a significant advantage for destination marketing. Additionally, the Mausoleum of Khoja Ahmed Yasawi, which was included in the UNESCO World Heritage List in 2003, enhances the region's appeal and importance.

Creative tourism can be utilized to diversify the tourism products offered in Turkistan and extend tourists' stays. Intangible cultural heritage elements of Kazakh culture can be leveraged for this purpose. All the intangible cultural heritage elements of Kazakhstan listed above can be used within the scope of creative tourism. Beyond these, other elements of Kazakh culture can also be considered for creative tourism.

Given Turkistan's status as the Spiritual Capital of the Turkic World, the intangible cultural heritage elements of other Turkic societies can also be utilized within the scope of creative tourism. If this is achieved, Turkistan could become one of the top destinations for tourists interested in closely exploring Turkic culture, providing an opportunity to experience various Turkic societies' local cultures in a single destination.

The most important point to remember here is that in creative tourism, authenticity, originality, and relationships with the local population are crucial. If intangible cultural heritage elements are to be used as a tourism product, these activities should be carried out in their natural environment, preserving their authenticity and originality. For example, if we are to use the art of Dombra Kuy, performing it in a five-star hotel's hall will not have the desired impact; it should be performed in a traditional Kazakh yurt with traditional Kazakh decoration.

One of the most significant features of creative tourism is its compatibility with the concept of sustainable tourism. Built on the principle of utilizing existing values, the creative tourism approach also prevents excessive resource consumption. Creative tourism is a highly effective approach for achieving one of the main goals of sustainable tourism, which is to spread tourism revenues to the local population. For the local population to receive a larger share of tourism revenues, creative tourism activities should be extended to small and medium-sized enterprises. By informing and training small and medium-sized enterprises about creative tourism activities, the essential aspects of creative tourism-authenticity, originality, and interaction with the local population will also be ensured.

Thanks to the possibility of conducting creative tourism activities throughout the year, tourist arrivals can be spread across all 12 months, reducing the impact of seasonality and preventing extreme demand fluctuations. This, in turn, can enable more efficient use of businesses in the region.



However, it is essential to be very sensitive when using intangible cultural heritage elements. Above all, cultural distortion should not be allowed in the pursuit of higher profits. Authenticity should not be compromised just to attract more tourists or because tourists demand it. Once intangible cultural heritage elements are lost, it is impossible to restore them. When these elements are used as a tourism product, the principle of sustainability must be adhered to; these values should be preserved and passed on to future generations, not consumed.

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**ҚАЗАҚСТАННЫҢ МАТЕРИАЛДЫҚ ЕМЕС МӘДЕНИ МҰРА ОБЪЕКТІЛЕРІН  
КРЕАТИВТІ ТУРИЗМ ШЕҢБЕРІНДЕ БАҒАЛАУ**

*Аңдатпа.* Соңғы жылдары креативті экономика тұжырымдамасының көрінісі ретінде пайда болған шығармашылық туризм туризмнің бір түрі ретінде ерекшеленеді, ол өзінің шығармашылық әлеуетін дамытқысы келетін туристерге белсенді қатысу арқылы олар баратын курорттық аймақтың ерекшеліктерін білуге және дамытуға мүмкіндік береді. Мәдени мұраның табиғи және материалдық объектілері туристік өнім ретінде ұсынылатын туризмнің классикалық тұжырымдамасынан айырмашылығы, туристер пассивті жағдайда; туристік өнім ретінде негізінен материалдық емес мәдени мұра объектілерін пайдаланатын шығармашылық туристік қызмет, бұл туристерге белсенді қатысуға, жергілікті тұрғындармен өзара әрекеттесуге, тәжірибеден өтуге мүмкіндік береді, әртүрлі үміттері бар туристерге жаңа баламаларды ұсынады. Шығармашылық туризмнің арқасында бағыттарға ие мәдени құндылықтарды бөліп көрсетуге және осы мәдени құндылықтарды маркетинг құралы ретінде пайдалануға болады. Сонымен қатар, шығармашылық туристік қызметке қатысатын туристердің қанағаттануы артуы мүмкін, бұл олардың қайтадан келуге және ұсынуға деген ниеттеріне оң әсер етеді. Тұрақты туризм тұжырымдамасымен жақсы үйлесетін шығармашылық туризм ресурстарды шамадан тыс пайдаланудың алдын алу тұрғысынан да, туризмнен түсетін кірісті жергілікті халыққа тарату тұрғысынан да артықшылықтар береді. Бұл зерттеудің мақсаты шығармашылық туризм және материалдық емес мәдени мұра тұжырымдамаларын ескере отырып, шығармашылық туризм шеңберінде Түркістан өңіріндегі материалдық емес мәдени мұра элементтерінің қолжетімділігін бағалау болып табылады. Сонымен қатар, зерттеуге ЮНЕСКО-ның Адамзаттың материалдық емес мәдени мұрасының өкілдік тізіміне енгізілген Қазақстанның материалдық емес мәдени мұрасының элементтері енгізілді. Түркістан өңірінің шығармашылық туризм тұрғысынан үлкен әлеуеті бар деп есептеледі. Зерттеу сонымен қатар Түркістан аймағындағы шығармашылық туризм бойынша ұсыныстар әзірледі және оның аймаққа тигізетін пайдасын қарастырды.

*Кілт сөздер:* Шығармашылық туризм, материалдық емес мәдени мұра, Түркістан облысы

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**ОЦЕНКА НЕМАТЕРИАЛЬНЫХ КУЛЬТУРНЫХ ЦЕННОСТЕЙ КАЗАХСТАНА  
В РАМКАХ ТВОРЧЕСКОГО ТУРИЗМА**

*Аннотация.* Творческий туризм, возникший в последние годы как отражение концепции креативной экономики, выделяется как вид туризма, который предлагает туристам, желающим развить свой творческий потенциал, возможность узнать и развить особенности курортного региона, в который они направляются, при активном участии. В отличие от классической концепции туризма, в которой природные и материальные

*объекты культурного наследия представлены как туристический продукт, туристы находятся в пассивном положении; творческая туристическая деятельность, в которой в качестве туристического продукта используются в основном объекты нематериального культурного наследия, что позволяет туристам активно участвовать, взаимодействовать с местным населением, учиться на практике, предлагает новые альтернативы туристам с разными ожиданиями. Благодаря творческому туризму можно выделить культурные ценности, которыми обладают направления, и использовать эти культурные ценности в качестве маркетинговых инструментов. Кроме того, возможно, что удовлетворенность туристов, участвующих в творческой туристической деятельности, возрастет, что положительно скажется на их намерениях снова посетить и порекомендовать. Творческий туризм, который также хорошо согласуется с концепцией устойчивого туризма, дает преимущества как в плане предотвращения чрезмерного использования ресурсов, так и в плане распространения доходов от туризма среди местного населения. Целью данного исследования является оценка доступности элементов нематериального культурного наследия в Туркестанском регионе в рамках творческого туризма с учетом концепций творческого туризма и нематериального культурного наследия. Кроме того, в исследовании были включены элементы нематериального культурного наследия Казахстана, включенные в Репрезентативный список нематериального культурного наследия человечества ЮНЕСКО. Считается, что Туркестанский регион обладает большим потенциалом в плане творческого туризма. В исследовании также были разработаны рекомендации по творческому туризму в Туркестанском регионе и рассмотрены преимущества, которые он может принести для региона.*

**Ключевые слова:** *Творческий туризм, нематериальное культурное наследие, Туркестанская область*