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An introduction to creative tourism development: Articulating local culture and travel

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Creative tourism is a dynamic tourism niche that has emerged both as a development of cultural tourism and in opposition to the emergence of 'mass cultural tourism'. On the one hand, creative tourism demand is driven by travellers seeking more active and participative cultural experiences in which they can use and develop their own creativity. On the other hand, creative tourism provides avenues for communities' desire to accentuate their distinctive elements and develop new value-added initiatives for local benefit.

Responding to these demands and striving to provide alternative approaches to tourism development, interest in creative tourism has been rising in many places, both urban and rural. Through the CREATOUR® creative tourism research-and-application project in Portugal (see Box 1.1), which was the impetus for the current book, we observed that creative tourism is an inspiring trajectory for agencies, organizations, and entrepreneurs involved in advancing local culture-based development and cultural tourism.

The original definition of creative tourism put forward by Greg Richards and Crispin Raymond in 2000 continues to resonate in the field: 'Tourism which offers visitors the opportunity to develop their creative potential through active participation in learning experiences which are characteristic of the holiday destination where they are undertaken' (p. 18). While commonly associated with traditional crafts, creative tourism encompasses a wide array of creative experiences. In this vein, it can be seen as an approach rather than set types of activities. With a diverse range of activities encompassed within creative tourism, one can view its 'transversality' as a strength, which can complement and extend other types of tourism (Gonçalves et al., 2020, Chapter 31).[1]

Based on an extensive review of definitions of creative tourism, the CREATOUR® project defined creative tourism as active creative activity encouraging personal self-expression and interaction between visitors and local residents, inspired by local endogenous resources (place and people), and designed and implemented by local residents. This approach to creative tourism highlighted four dimensions: active participation, learning, creative self-expression, and community engagement, all underlined by an immersive connection to place (Bakas et al., 2020; see also Scherf, 2021).

Today, creative tourism is situated among an array of locally focused alternatives-to-mass-tourism that have been emerging in recent years, such as relational tourism, conscious travel, situated tourism, and community-based tourism. It is viewed as a type of sustainable and responsible form of travel that functions on a small scale and focusses on local actors. It provides an avenue for rethinking and reconfiguring visitor relations with an eye to local benefits. It provides a platform for developing new initiatives based on local cultural resources and specificities, both tangible and intangible.

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Box 1.1. About CREATOUR®

CREATOUR® is a large, multidisciplinary research-and-application project that has been encouraging experimental practices and pilot trials to more fully understand the issues and potential of creative tourism in small cities and rural contexts in Portugal. Interlinking culture, tourism, and local development perspectives and methodologies, the project catalysed and researched creative tourism in small cities and rural areas. The project enabled and empowered an array of bottom-up development approaches and initiatives across the Algarve, Alentejo, Centro, and Norte regions of Portugal.

The initial phase of CREATOUR® operated from November 2016 to June 2020. It was funded by the Portuguese Foundation for Science and Technology (FCT/MEC) through national funds and was co-funded by FEDER through the Joint Activities Programme of COMPETE 2020 and the Regional Operational Programmes of Lisbon and Algarve. It was an ambitious experiment, involving five research centres and 30 researchers – from the Centre for Social Studies (CES), University of Coimbra (coordinator); Laboratory of Landscapes, Heritage and Territory (Lab2PT), University of Minho; Interdisciplinary Centre for History, Culture and Societies (CIDEHUS), University of Évora; Centre for Spatial and Organizational Dynamics (CIEO), University of Algarve; and Centre for Socioeconomic and Territorial Studies (DINÂMIA'CET-ISCTE), ISCTE – Instituto Universitário de Lisboa – working with 40 participating 'pilot' organizations, including art, culture, environmental, local, and regional development associations; science and education organizations; municipalities; and entrepreneurs.

CREATOUR® promoted an integrated approach – crossing regions, disciplines, sectors, and organizational types, with the imperative to bridge research and practice made central to the project. Within this framework, the diversity of perspectives among CREATOUR® participants fostered knowledge exchanges, provided important learning moments, and sparked new ways of understanding and interpreting developments. Through this collaborative and experimental approach, we found that insights from front-line experiences are invaluable to advance knowledge about development strategies for creative tourism in smaller places, to better understand the dynamics of creative tourism as a field of practice, and to foster culturally sensitive and place-based initiatives that benefit both local communities and visitors.

Among the project's findings, we learned that creative tourism development outside large cities is feasible. We also found that creative tourism has significant potential for inspiring new ideas for revitalizing local culture and heritage resources, reimagining community self-representation for tourism, and providing social, cultural, and economic added value for smaller places. However, challenges of distributed geography and the diversity of small-scale initiatives require significant attention to capacity building, training, and mentorship; dedicated resources for collective marketing; and time to deepen knowledge networking and the development of partnerships.

For further information, visit: www.creatour.pt (accessed 26 April 2021).

(Adapted from Duxbury and Silva, 2020.)

And, beyond this, creative tourism can be used to pursue broader societal and sustainable development goals.

Yet creative tourism is a young field and there are few books available about it, with most directed towards an academic audience. Recently, a few publications directed towards practitioners have emerged: *Creating Creative Tourism Toolkit* (Richards *et al.*, 2019), *Creative Tourism: The CREATOUR Recipe Book* (Gonçalves *et al.*, 2020), and *Creative Tourism: Guide for Practitioners* (Vinagre de Castro *et al.*, 2020). However, our experiences in the CREATOUR® project highlighted that there is a general lack of accessible knowledge available to practitioners about types of creative tourists, trends in creative tourism, how to

design and implement a creative tourism product, embedding creative tourism activities in a community and place, and addressing challenges of innovation and sustainability. These key topics inspired and informed this book, which was developed with the input of the participating pilot organizations involved in the CREATOUR® project and further elaborated by the editors in collaboration with colleagues in Colombia, Brazil, and elsewhere.

This book brings together current research and leading practices internationally in creative tourism and travelling, offering perspectives and reflections from both practitioners and researchers. It includes 32 chapters, featuring 46 authors, writing about creative tourism initiatives in 15 countries: Austria, Brazil, Canada, Colombia, Denmark, Finland,

Kenya, Namibia, Portugal, The Netherlands, New Zealand, Slovenia, Spain, Thailand, and the United States. The book is intended for entrepreneurs and public agencies interested in developing creative tourism activities and programmes, with a complementary interest expected from students and researchers in creative tourism, cultural tourism, and community-based tourism fields.

The book aims to offer theoretical approaches as well as to inform practical implementation, presenting a wide range of examples, experience-based insights, and advice. It offers guidance for practitioners in planning, operationalizing, and iteratively improving their creative tourism projects and adapting them to changing local situations. The book also aims to situate creative tourism within local development, and to show how it can contribute to local economic benefit, community engagement, social inclusion, empowerment, cultural vitality and sustainability, cross-cultural exchange, and responsible travel.

To contextualize the collection, a few words about the book's approach to creative tourism entrepreneurship and its subtitle elements – activating cultural resources and engaging creative travellers – are in order. In this introductory chapter, we present insights relating to these themes, woven together from the contributions to this volume. We then provide an overview of the six parts of the book (summaries of the individual chapters are included in an introduction in each section). In closing, we offer some thoughts on how community-engaged creative tourism can foster broader local impacts.

Creative tourism entrepreneurship

Creative tourism presents 'an encouraging opportunity for entrepreneurs with low entry hurdles' (see Zuluaga and Guerra, Chapter 2, p. 105), but successfully developing and managing a creative tourism initiative requires attention to many planning and operational aspects, dynamic opportunities, and contextual challenges. To inform creative tourism development in a wide variety of situations, this book provides strategies and processes that have been used to design and implement creative tourism initiatives in Thailand (Chapter 12), Slovenia (Chapter 13), Colombia (Chapter 14), and Brazil (Chapter 24), as well as case study accounts of creative tourism projects in Portugal (Chapters 16, 17, 21, 26, and 28), Denmark (Chapter 18), the United States (Chapter 22), Kenya (Chapter 23),

Namibia (Chapter 27), and Lapland, Finland (Chapter 30).[2]

The approaches and pathways innovated in each situation were developed out of particular contexts and circumstances. This book uniquely brings together these multiple perspectives and experiences to guide entrepreneurs and agencies in developing their own situationally relevant and locally resonant approaches to creative tourism. We note that the elaboration of these practice-based accounts also valuably informs creative tourism research, addressing a lack of information on the concrete processes undertaken in conceiving, planning, and operationalizing creative tourism initiatives.

The book also acknowledges the important roles that public agencies and municipalities can take as 'public entrepreneurs'. Public entities such as regional development agencies and municipalities can play key roles in facilitating local and regional networks of independent actors, supporting new ideas and initiatives, and (re)positioning tourism to pursue diverse public benefits (see Gato *et al.*, Chapter 29). Two examples are provided in this book in some detail: the Santa Fe Creative Tourism Initiative in New Mexico, USA (Chapter 22 by Sabrina V. Pratt) and Loulé Criativo in Portugal (Chapter 21 by Marília Lúcio). These public initiatives both created the conditions and propelled the development of multifaceted creative tourism programmes. Related to this, in Chapter 31 Gonçalves *et al.* outline public policy recommendations to nurture and support creative tourism development in small cities and rural areas, based on findings from the CREATOUR® project.

Understanding how to implement creative tourism initiatives in specific contexts requires deep understanding of local scenes and dynamics (see Marques, Chapter 23). Local contextual and 'how-to' knowledge is essential for effective and meaningful implementation and development (Isar, 2013). The degree of social embeddedness, generally defined as 'the nature, depth, and extent of an individual's ties into a community', also plays an important role (see Bakas, Chapter 28, p. 218).

Four key dimensions of creative tourism – *active participation, learning, creative self-expression,* and *community engagement* – served as a useful framework for developing creative tourism activities in the CREATOUR® project. Jutamas (Jan) Wisansing's experiences with the DASTA creative tourism project in Thailand (see Chapter 12) placed accents on the 3Ss – story and

storytelling, senses, and sophistication – and drew attention to the design of the *spaces* in which the activities are realized. Altogether, these aspects collectively contribute to meaningfully engaging travellers through *in situ* creative experiences immersed in the place where they are realized. Some insights on these dimensions, pulled from chapters in this book, are presented in Box 1.2.

The importance of nurturing relationships and networks underlies many of the messages in this book. As Caroline Couret of the Creative Tourism Network® remarks, creative tourism is valued for 'its capacity to create a value chain at the local and regional scale' (see Chapter 8, p. 59). In developing and promoting creative tourism, 'local people' are becoming 'more and more a part of the marketing mix, since creative tourism experiences and workshops are about local people, their artists and artisans, their culture, their place, and their role as ambassadors' (see Delisle, Chapter 19, p. 146). Diana Zuluaga and Diana Guerra concur, stressing the importance of 'fostering a network of hosts with the ability to showcase the innermost and most representative aspects of a community, which is accomplished through exploring the destination and scouting not only the places, but also the people who could belong to the network' (see Chapter 2, p. 15). Geetika Agrawal (see Chapter 10) and Margaret Feeney (see Chapter 5) highlight how both local artists and travelling artists can play key roles in creative tourism.

Collaborative networks require an effective operating platform. For Loulé Criativo, the local network of creative tourism partners is equipped with 'a simple, agile, and fast operating model, not only to respond to requests that arise from tourists and others interested in activities, but also to follow up on other initiatives related to strengthening the network and promotion, among other aspects' (see Lúcio, Chapter 21, p. 156). The core of initiatives like 5Bogota (Colombia), Loulé Criativo (Portugal), Santa Fe's Creative Tourism Initiative (United States), and Recria (Brazil) is the establishment of local partnership networks and clusters in which collaboration, knowledge sharing, and capacity building are central.

This highlights the necessity to develop cross-sectoral bridges and manage partnerships, and the need to build understanding and skills that enable these collaborations. For example, beyond craft-making and teaching skills, craftspeople and artisans may 'need an understanding of how to be involved and work in tourism. This might need new education and training to learn new skills' (see Huhmarniemi *et al.*, Chapter 30, p. 245). Intermediators that connect artisans with tourism through organizing and promoting creative tourism initiatives can also facilitate these connections (see Bakas, Chapter 28).

Processes of trust building take time, ongoing communication, the development of mutual understanding, and respect. As an example, Rita Salvado and Guida Rolo's creative tourism development partnership, COOLWOOL, provides a reflective learning experience about the challenges and discoveries involved in forging an innovative working relationship between two organizations, and the importance of knowing the strengths and capacities as well as the weaknesses of each partner to find 'a solution of real complementarity' and 'a common ground to support a coherent programme' (see Chapter 17, p. 128). From this base of 'sharing, knowledge, trust, and generosity between the two institutions', they note, it is possible 'to iteratively involve other local partners who share this spirit in this creative project' (p. 128).

Finally, multiple chapters stress how the development journey should be accompanied by an ongoing process of reflection towards a process of iterative and continuous improvement, adaptation, and evolution (e.g. see Sligting, Chapter 16, and Salvado and Rolo, Chapter 17). An integrated and systematic self-assessment process, such as that elaborated by Maria Assunção Gato *et al.* in Chapter 29, can be usefully applied to better understand the links between motivations for action, networking synergies, and desired results. It can also help identify the impacts generated by creative tourism activities for the organizers, stakeholders, and the wider community, and thus 'support decision making for their sustainability' (Gato *et al.*, Chapter 29, p. 225).

We now turn our attention to the two cross-cutting aspects of creative tourism development in the book's subtitle. We believe these two aspects – activating cultural resources and engaging creative travellers – together form an interconnected framework for conceiving, operationalizing, and sustaining creative tourism initiatives in diverse contexts.

Activating cultural resources

The multifaceted dimensions of a place, its cultures, its communities, and its identity – both tangible and intangible aspects – provide points of inspiration and meaningful settings for creative tourism activities. In this context, culture is understood to

Box 1.2. Key dimensions of creative tourism

Active participation. Not just watching someone else create or buying something handmade by someone else, creative tourism provides opportunities for active involvement in creative activities, for DIY experiences, and for bringing home self-made souvenirs and keepsakes. The depth of immersion in creative experiences can vary widely, 'from time-limited "snack culture" activities to immersive mini-apprenticeships and programmes' (see Richards and Duxbury, Chapter 7, p. 53). Regardless of the duration, however, focusing on production processes moves the participants 'from consumers of goods to gathers of experiences and wisdom' (see Huhmarniemi *et al.*, Chapter 30, p. 240). Creative tourism that focuses on dialogue and 'maker cultures such as crafting' also offers a site for 'cultural encounter, dialogue, and knowledge exchange' (Huhmarniemi *et al.*, p. 240).

Learning. At its core, creative tourism is associated with learning about a local culture as well as the techniques involved in making an artefact or other type of creative expression. This can include direct instruction and mentorship or indirect learning approaches more akin to facilitating processes. As artist Margaret Feeney writes, artist-led collaborative creative tourism activities can nurture a 'creative space' that is 'open to interaction. It is anarchic and tangential. Discoveries and experiences are made rather than directed' (see Chapter 5, p. 44). Yet, as Larissa Almeida points out, this is only the beginning: creative tourism 'can be used as a strategy to teach many abilities to people at any age, developing creative capacities as well as notions of history, language, biology, and even teamwork abilities, empathy, and other social skills' (see Chapter 24, p. 179). Furthermore, through personal encounters, 'cross- and intercultural experiences may come about, including learning about one another, such as historical and social contexts' (see Sarantou and Miettinen, Chapter 27, p. 207; see also Cabeça *et al.*, Chapter 9).

Creative self-expression. Creative tourism activities provide opportunities for visitors to engage in experiences of creative self-expression. The learning that takes place during a creative tourism experience can 'develop the personal skills of the traveller, enabling them to enhance their own creative capabilities and potential' (see Richards and Duxbury, Chapter 7, p. 53). Beyond copying a pattern or technique, it is essential that participants can 'develop their own narratives and engage their imagination in the process' (see Huhmarniemi *et al*., Chapter 30, p. 246, referencing Richards and Wilson, 2006). These opportunities to develop one's creative potential can, in turn, lead to the emergence of new ideas and innovation (see Wisansing, Chapter 12). The cultivation of personally meaningful ideas can be transformative: 'tourists must be able to develop their own narratives, relations, and kinship into the hosts and places of encounter. This is a way for the traveller-learner to change their old ways of experiencing and find new meanings for life' (see Huhmarniemi *et al.,* Chapter 30, p. 250).

Community engagement. Creative tourism has its deepest and most meaningful impacts if it is 'integrated into the social fabric' of the place in which it occurs (see Wisansing, Chapter 12, p. 86). In many contexts, creative tourism development requires community commitment and direct involvement to sustain it (see Marques, Chapter 23). Kathleen Scherf notes that resident-based creative tourism initiatives must be embedded, led, and driven locally – if tourism is not embedded in the community of local residents, 'creative tourism activities will not be sustainable, will not be genuinely place-based, and simply will not work' (see Chapter 25, p. 193).

Spaces. Three types of 'spaces for creativity' are prevalent among travellers: 'spaces to conduct their creative work "on the road", creative residencies, and more personal "escape" spaces where one can retreat from the busyness and pressures of urban life and re-connect personally' (see Richards and Duxbury, Chapter 7, p. 54). Creative cultural spaces serve as a connector between local creators, the broader community, and visitors (see Wisansing, Chapter 12). In both urban and rural areas, formal or informal creative spaces provide opportunities for consumers and producers to gather, to exchange ideas, and to co-create experiences. Over the last two decades, 'new typologies of creative spaces and support services' have emerged (see Albino and Alcobia, Chapter 11, p. 74). Creative spaces are also constructed temporally through the intentional development of small-scale participatory art festivals (see F. Almeida, Chapter 26; Sligting, Chapter 16). All these different types of spaces play roles in hosting and enabling creative tourism.

include behaviours, beliefs, stories, traditions, and rituals that support social connections, expression, and communication (de Munck and Bennardo, 2019). These are closely intertwined with other features of a place. As Maria Huhmarniemi *et al.* point out in Chapter 30, 'the distinction between cultural and natural heritage is blurry: human and non-human nature are in continuous interaction' (p. 242).

Successful and sustainable creative tourism products are those that are 'genuinely embedded in the community and its people, are willingly shared with visitors by locals, and are extensions of place-based skills and knowledge that exist regardless of the tourism product' (see Scherf, Chapter 15, p. 111; see also Chapter 21 on Loulé Criativo). At the same time, it is important to connect internal understandings with external perceptions of a place. As Diana Zuluaga and Diana Guerra note, a destination's externally known 'public' attributes are often the motivation for travellers to choose a place, and determining these can provide important insights for creating experiences that 'incorporate in some way the generally recognized attributes' (see Chapter 14, p. 106).

Identifying local cultural assets in the context of creative tourism can be facilitated through cultural and deep mapping projects (see Scherf, Chapter 15) and emotional mapping exercises (see Bakas *et al.*, Chapter 13). Mapping can incorporate a wide variety of activities, including reviewing secondary information, personal observations, inquiries and conversations with local residents, learning the stories attached to places, identifying intangible assets, and talking with passionate residents (see L. Almeida, Chapter 24). Embedding mapping projects within a community-led development framework can foster an inclusive process that can 'identify a community's unique characteristics: people, traditions, and organizations; networks and clusters of interest and expertise; skills, knowledge, and resources; and special locations, histories, and stories' (see Scherf, Chapter 15, p. 112). The resulting directories of local skills and unique local content comprise an important initial step in identifying potential attractions (see L. Almeida, Chapter 24; Wisansing, Chapter 12).

More generally, heightened attentiveness to a place and its specificities informs the process of creative tourism development. Britta Timm Knudsen and Jan Ifversen advise to 'look for overseen, unnoticed, infra-ordinary resources – also non-human resources' to provide inspiration (see Chapter 18, p. 134). They speak of the creative tourism experience depending on 'a heightened awareness of the created and co-created poetry of that which is simply there' (p. 133). Diana Zuluaga and Diana Guerra note that oftentimes 'the intangible heritage essence' that is so enticing to today's travellers 'is synonymous with the ordinary' (see Chapter 14, p. 107).

Stories and identity are important. The identity of a place is constructed through the narratives and meanings that people give to it, based on its physical and social aspects and its history (Eräranta *et al.,* 2016). Emotional mapping exercises that relate emotions, experiences, and perceptions with specific spaces can inform and inspire creative tourism activities that embody 'the significant cultural information, traditions, stories, values, and hopes that locate people in their place(s)' (see Bakas *et al.*, Chapter 13, p. 94). An ethics of care for culture, place, and people should permeate these activities (Duxbury, 2021). As Melanie Sarantou and Satu Miettinen note, 'the cultural value of place … is deeply rooted in cultural meanings and traditions, which are often rendered invisible or silent due to hegemonic forces at play' (see Chapter 27, p. 209).

Creative tourism initiatives should then integrate meaningful elements that connect visitors to the place where the activities occur, from the perspective(s) of the people guiding them. Previous research within CREATOUR® identified four key ways in which creative tourism projects can connect to place: the specific site and endogenous materials used in the activity; the nature of the activity itself and how it connects to that place; storytelling about the history, narratives, and local characters; and moments for socializing within the creation activities and in social moments such as a picnic or walk, which can 'play an important role in allowing visitors to slow-down, relax, and absorb the "feeling of place"' (Bakas *et al.*, 2020, p. 119).

Arts-based methods used within creative tourism initiatives can serve to 'express and share the richness of culture, knowledge systems, heritage, and nature connectedness' (see Huhmarniemi *et al.*, Chapter 30, p. 240; see also Knudsen and Ifversen, Chapter 18). Embracing storytelling through imaginative and interpretation processes to tell 'the story of the locality' (see Wisansing, Chapter 12, p. 87) can also serve as inspiring platforms for articulating individual narratives of place-attachment and personal expression.

In this book, the chapters specifically outlining creative tourism development processes (see Chapters 12, 13, 14, and 24) all include advice regarding identifying and using local resources in

creative tourism initiatives. More widely, the creative tourism initiatives presented across the chapters in this book provide a range of examples of place-specific creative tourism development building on local resources. These examples demonstrate different approaches to activating cultural and place-specific resources in ways that aim to nourish, articulate, and contribute to the vibrancy and sustainability of their place, its specificities, and its array of resources.

Engaging creative travellers

It is widely acknowledged that a 'new generation' of travellers has emerged in recent years. They want to be active participants in the 'everyday' experiences of the places they visit as well as in exceptional and personally meaningful experiences. In their travels, they are focusing on self-development and searching for 'transformative' experiences (World Tourism Organization, 2016).

Within this context, the creative traveller is seen as 'a person who approaches the act of travelling as a transformational experience in their life … searching for exceptional experiences that will bring about change and allow them to widen their perspective on their own values and beliefs' (see Zuluaga and Guerra, Chapter 2, p. 15). Creative travellers seek meaningful, personally significant, and 'unique' experiences – experiences that 'make them become a better person, that help them grow' (see Agrawal, Chapter 10, p. 68). They pursue 'genuine engagement' with activities that centralize 'the interaction of the [creative] practitioner and the travelling mind' (see Feeney, Chapter 5, p. 44). As Fernando Almeida (see Chapter 26, this volume) puts it,

> We are collecting beings. We collect memories, experiences, knowledge gathered between relationships established in a globalized world. The activities in which we choose to participate contribute effectively to the construction of our individual and collective identity. (p. 199)

Yet creative tourists comprise a very diverse profile within the new generation of travellers and are also found within 'existing segments, like MICE, singles, seniors, linguistic, and so on' (see Couret, Chapter 8, p. 60). Participants in creative tourism may be international or near-by visitors; people new to your activity, experiencing 'a "first contact" with the local cultural identity' (see Salvado and Rolo, Chapter 17, p. 127), repeat visitors to your locale, or part-time residents; they may be newcomers to an activity or professional artists looking for new sources of inspiration and to extend their skills, among other characteristics.

Finding most creative tourism participants were accompanied, Jaime Serra *et al.* suggest that designers of creative tourism activities should also keep in mind 'how to attract and facilitate the participation of small groups, and – if it can be accommodated – the involvement of children' (see Chapter 4, p. 32). Tackling the challenge, 'How can you discover a city with kids without boring them?', creative tourism entrepreneur Melanie Wolfram developed an interactive and creative game, Play Évora (see Chapter 6).

Creative tourism entrepreneurs must develop a 'special understanding of the activity you are offering and its attractiveness to different types of travellers' (see Zuluaga and Guerra, Chapter 2, p. 18). Just as one size does not fit all, not all travellers will be attracted to a particular experience. Some travellers will fall into 'a "creative spectator" category, appreciating staged experiences, while others, passionate creative travellers, are longing to actively curate their artistic experiences with the artists' (see Wisansing, Chapter 12, p. 90). And, of course, we must also acknowledge that 'not all tourists are open to creative tourism' (see Zuluaga and Guerra, Chapter 14, p. 110).

As Marie-Andrée Delisle details in Chapter 19, a market segmentation exercise can help identify specific target markets for a creative tourism experience. Then, on the basis of insights gained through analysing prospective participants, aspects of the creative tourism experience can be personalized for different target markets. Social media interest groups have emerged as important means of market segmentation. Creative tourism activities are linked to personal passions and pursuits, with travel being an extension of these interests.

Many of the book's authors highlight the importance of social media. Diana Zuluaga and Diana Guerra (see Chapter 14) point to the importance of internet presence and communications; specialized platforms, publications, and influencers in the tourism industry; international networks; and reviews by previous clients. Kathleen Scherf suggests that social media can also be used 'as a shared meeting site for visitors and locals' (see Chapter 25, p. 195). Elena Paschinger remarks that creative tourism may be particularly well suited to social media due to 'its interactive nature and lively cultural exchange between locals and travellers' (see Chapter 20, p. 153).

But who are the creative travellers visiting *your* locale? How do you identify and learn more about

them? More specifically, how do you identify who is a prospective participant in a particular creative tourism activity? These are essential questions to move from a general understanding of the 'creative traveller' to identifying who is a likely participant in your specific creative tourism activity.

To help readers address these questions, Part I of this book includes three chapters providing detailed approaches to identifying and understanding creative travellers. Diana Zuluaga and Diana Guerra (Chapter 2) explain how three key variables help 5Bogota determine the interests of prospective creative travellers: traveller status (i.e. whether the traveller will have company), age, and factors that influence their creative tourism purchase decisions. Elena Paschinger (Chapter 3) points to key motivational traits such as surprise seeking, social adventurousness, and curiosity, as well as the importance of whether creative travellers 'experience creative travel individually, or as a group' (p. 26). Jaime Serra *et al.* (Chapter 4) discuss the findings of a survey of creative tourists participating in CREATOUR® pilot projects, segmented by place of residence (i.e. domestic or international visitors), and how these findings can inform practitioners' strategies. A subsection of Part III, entitled 'Marketing – reaching and engaging creative travellers', complements these chapters with a comprehensive chapter on marketing and market readiness (see Delisle, Chapter 19). Additional insights about creative travellers are woven throughout the book.

This book

The book is divided into six sections: Part I – Types of creative travellers; Part II – Trends in creative tourism; Part III – Designing and managing creative tourism products; Part IV – Embedding creative tourism activities within a community; Part V – Addressing challenges of impact and sustainability; and Part IV – Concluding remarks. Parts I through V include longer 'anchor' chapters as well as complementary shorter contributions to provide a wide variety of voices, perspectives, examples, and words of advice. Here we present an overview of each part; summaries of each chapter are found in an introduction in each section.

Part I: Types of creative travellers

Part I brings together knowledge and insights from both practitioners and researchers on identifying and understanding different types of creative travellers. The first three chapters provide profiles and insights about creative travellers from three geographic perspectives: Colombia, Austria, and Portugal. The first two are from practitioners' experiences (7 and 10 years, respectively), and the third is an outcome of a 3.5-year national research-and-practice project in which participants in creative tourism pilot activities completed a common questionnaire. These 'anchor' chapters are complemented by two shorter contributions providing, first, the perspective of an artist who practices community-engaged art projects in her travels and, secondly, insights on developing a creative tourism product for families. Altogether, the contributions in Part I aim to provide a variety of perspectives and approaches for thinking about and identifying different types of creative tourists and travellers for specific initiatives. Part I is complemented by chapters about creative tourism marketing within Part III, which provide further tools and resources for identifying, reaching, and engaging these creative travellers.

Part II: Trends in creative tourism

Part II explores the dynamically evolving trajectories of creative tourism, looking at both trends and tensions in the expanding and diversifying field. It aims to set out a 'big picture' landscape that highlights some of the emerging hot areas to watch, as background to Parts III and IV which focus on approaches to the design, development, and evolution of creative tourism initiatives on the ground. The first chapter in Part II provides an overview of 12 major trajectories within the diverse field of creative tourism, followed by observations about developments and challenges in the field from the perspective of the international Creative Tourism Network®. Three specific areas within creative tourism are then highlighted, with contributions providing insights on the development and implementation of creative gastronomy offers, which brings together creative tourism and food tourism; the appeal of mini-apprenticeships with master artisans and artists; and the varied relations between artistic residencies, digital nomads, and tourism.

Part III: Designing and managing creative tourism products

This central and largest part of the book is divided into three sections focusing on different dimensions

of designing, launching, adjusting, and propelling a creative tourism initiative forward. The first section, 'The cycle of product design, implementation, and iterative adjustments', focuses on conceiving, designing, testing, and launching a creative tourism initiative. The second section, 'Marketing – reaching and engaging creative travellers', examines the multifaceted aspects related to marketing, promotion and communications, commercialization, and market readiness, and complements the chapters in Part I on identifying and understanding different types of creative travellers. The third section, 'Managing and innovating creative tourism products', looks at the longer trajectory of managing and evolving creative tourism initiatives and portfolios of creative tourism experiences over time.

Part IV: Embedding creative tourism activities within a community

Part IV presents contributions from a variety of contexts on how creative tourism organizers can promote resident engagement and work with their broader community. The chapters provide insights from different geographical perspectives and both academics and practitioners. The two 'core' chapters (the longest contributions) are based on the authors' experiences in Brazil and Namibia, with three shorter chapters featuring contributions based on situations in Spain, Denmark, and Portugal. A community-embedded approach to creative tourism can provide the 'link to locals' that the new generation of travellers is craving. It helps foster meaningful community involvement in conceiving, designing, and implementing creative tourism initiatives, and ensures a wider distribution of the benefits of creative tourism in the community. More broadly, community-engaged creative tourism initiatives can be applied as a strategy for inclusion, participation, and decolonization.

Part V: Addressing challenges of impact and sustainability

Part V addresses the potential greater impacts of creative tourism initiatives, from the well-being of the local community in which it is embedded, to addressing society's existential need to address our relationship with the planet and each other in more sustainable manners. It closes with a series of policy recommendations for the development of a locally embedded and networked creative tourism sector that brings together culture, tourism, and local/regional development. The three chapters present different pathways to think about the longer horizon of the impacts of creative tourism initiatives, in a holistic manner incorporating social, economic, environmental, and cultural dimensions.

Part VI: Concluding remarks

Finally, Part VI presents the book's closing chapter, written by the book's editors, which reflects on the volume as a whole and pulls together a series of key resonating points in the practice of creative tourism development. Informed by the book's contributors as well as the UN Sustainable Development Goals, it considers the potential trajectories and impacts that creative tourism can have in and for communities and, more broadly, reflects on the future of creative tourism in a context of sustainable development.

Creative tourism for …

We believe this book will be valuable for many types of creative tourism entrepreneurs, developers, and facilitating agencies. We also hope to plant seeds of possibility that creative tourism development can be more than a business venture, and can spark broader local and regional initiatives and impacts. The development of culture-based creative tourism activities can foster pride in local cultural expressions and traditions, contributing to their vitality and sustainability; build local capacities, economic opportunities, and networks; and even lead to local empowerment.

From a cultural stewardship perspective, as Jutamas (Jan) Wisansing points out, creative tourism can play an important role:

> [D]iverse ranges of local culture and assets are unique to a specific place and … unique forms of creativity are attractive because they are linked to the pride of a locality. Creative tourism activities can therefore not only provide an authentic taste of Thai local culture for visitors but can also create strong senses of ownership which lead to the desire to protect the value of such assets. (See Chapter 12, p. 85; see also Tan and Tan, 2019)

Participatory and collaborative creative practices driven by local communities can also promote counter narratives to stereotypical representations. In turn, this can help shape new and alternative stories related to place and local practices (see

Sarantou and Miettinen, Chapter 27; Marques, Chapter 23). As Catharina Sligting notes, the 'experience of art works created together adds to the public memory' (see Chapter 16, p. 120).

Closely integrating creative tourism with local development can encourage direct and indirect benefits to be shared among community residents, 'including those who might not "traditionally" be involved in the tourism sector' (see Gonçalves *et al.,* Chapter 31, p. 256). Lénia Marques (Chapter 23) and Larissa Almeida (Chapter 24) explicitly consider how innovation in creative tourism can 'be introduced in a successful and sustainable manner that contributes not only to the economic welfare of people, but also to their social and cultural empowerment' (see Marques, p. 173). In all communities, creative tourism can embrace principles of humanistic management, promoting human flourishing, engaging the other in journeys of mutual discovery, honouring the dignity of stakeholders involved, and contributing to the common good (Duxbury and Bakas, 2021).

The goal of participatory cultural mapping and creative tourism initiatives can go beyond a discovery of the features of the local culture to also 'expand the potential of that culture' through facilitating exchanges that can increase 'collective knowledge, skills, and understanding' (see Wisansing, Chapter 12, p. 86). Collaborative processes during mapping and planning exercises can serve to 'encourage networks and partnerships in designing and offering cultural and creative tourism activities', among other possibilities (see Scherf, Chapter 15, p. 117; see also L. Almeida, Chapter 24). These networks and partnerships can form the platforms for generative capacity building and community empowerment processes more widely (see, e.g. Musarò and Moralli, 2021).

During the COVID-19 pandemic, many agents in the tourism sector have been imagining new integrated and locally sensitive approaches to travel going forward (see, e.g. Holowack, 2020). Creative tourism entrepreneurs should focus on building and strengthening partnerships in their locale and region (Carvalho, 2020) to become 'more visible, more connected, and consequently more recognized as valuable and vital resources in their community' (see Delisle, Chapter 19, p. 147). With the connection to the local community becoming ever more central for visitors, creative tourism can serve as 'a strategy for initiating encounters with local communities' (see Sarantou and Miettinen, Chapter 27, p. 207).

Fostering 'coopetition' – cooperation among 'competitors' – can enable different actors to collectively 'bring out the distinctiveness of a place' as well as lead to inventive joint packaging ideas (see Delisle, Chapter 19, p. 139). Collaborative tourism arrangements and methods that feature 'shared values of hospitality, co-operation, and humanity' can generate new ecosystems of local partners and a kind of community-based tourism (Delisle, p. 147). This approach can align with growing interest internationally in local initiatives based on cultural and creative resources and networks that are 'guided by an ethics of care, social and environmental justice' (Benjamin *et al.*, 2020, p. 479).

When strategically linking creative tourism with community engagement, the associated dimensions of community decision making and empowerment should be considered. Local level decision making leaves the community 'empowered and enabled, at least to some extent, to influence their own futures' (see Sarantou and Miettinen, Chapter 27, p. 212). Taking a community-based approach to creative tourism, as Jutamas (Jan) Wisansing elaborates, means the goals for creative tourism development are derived from, and integrated into, 'the overall shared community visions and aspirations' and follow a principle of enabling the community's input through active participation in creative tourism development processes (see Chapter 12, p. 86).

Acknowledgements

Notes

1. As creative tourism has evolved since the early 2000s, a wide variety of definitions highlighting different perspectives and contexts have been developed (see Duxbury and Richards, 2019). Today, a 'landscape of interpretations' of creative tourism is characterized by a fluidity, flexibility, and adaptability that enables it to be localized and to fit into a variety of contexts (see Marques, Chapter 23, p. 172).
2. Creative tourism entrepreneurship can encompass an array of organizational approaches, strategies, and models. For examples, see Duxbury *et al.* (2020); Henche *et al*. (2020); and Richards (2020).

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