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## Book review

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### **Creative tourism: activating cultural resources and engaging creative travellers**

**by: Nancy Duxbury, Sara Albino and Cláudia Pato de Carvalho (Editors)**

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Although the studies presented in *Creative Tourism: Activating Cultural Resources and Engaging Creative Travellers* were initiated well before the advent of the COVID-19 pandemic, the publication of this volume during a time of unprecedented tourism disruption could not be more opportune. Many local communities are struggling as their tourism revenues have dwindled, and towns that have long relied on remittances from migrants toiling in the tourism sector are also experiencing major livelihood challenges. This hefty edited volume offers theoretically- and practice-informed insights, strategies, and guidelines for drawing on local cultural resources to foster creative tourism development that promises to reenergise and benefit local communities.

The volume is accessibly written and aimed primarily at tourism practitioners, entrepreneurs, policy-makers, local planners, and public agencies. However, it should also be of interest to academicians and graduate students in tourism studies. Aably edited by Nancy Duxbury, Sara Albino, and Cláudia Pato de Carvalho (all based in Portugal), the volume offers cutting-edge insights and features 32 chapters by 46 authors. The cast of contributors reflects the editors' integrated, interdisciplinary approach: authors range from scholars in the fields of sociology, political economy, tourism studies, communication, anthropology, and environmental engineering to artists, tourism development consultants, creative tourism entrepreneurs, and museum directors.

As the editors explain in the introductory chapter, the book's genesis lies in Portugal's creative tourism research and application project (CREATOUR) that ran from 2016 through 2020. The project fostered a range of bottom-up development initiatives aimed at better understanding the dynamics and possibilities of creative tourism in Portugal's rural zones and smaller cities (p.2). Given these roots, five of the book's chapters are authored by CREATOUR pilot project entrepreneurs, and another five chapters are penned by CREATOUR researchers. Complementing these Portugal-based chapters are additional chapters offering case studies and insights on creative tourism

initiatives, design, implementation, and practice in various other European nations, and Kenya, Namibia, Thailand, Columbia, Brazil, Canada, the USA, and New Zealand.

The volume is logically organised into six sections, each highlighting a different set of essential ingredients for producing sustainable, community-based creative tourism projects. Each substantive section opens with an orienting segment followed by longer chapters, case studies, and interviews with artists and practitioners: this organisational structure not only serves readers interested in zeroing in on a specific topic but also enables a balance of voices and perspectives. Chapter 1, co-authored by Duxbury, Carvalho, and Albino, sets the scene by unpacking CREATOUR's guiding definition of creative tourism as "active creative activity encouraging personal self-expression and interaction between visitors and local residents, inspired by local endogenous resources (people and places), and designed and implemented by local residents" (p.1). As they underscore, their perspective on creative tourism emphasises four key themes (1) *Active participation* focusing on productive processes and dialogue: initiatives should foster direct engagement in creative activities; (2) *Learning*, which can entail gaining knowledge about another culture, production techniques, socio-historical contexts, or developing one's own creative capacities; (3) Activities should foster visitors' *creative self-expression*, enabling tourists to stimulate their imagination and discover new ways of experiencing life; (4) *Community engagement* wherein local residents must be committed to and centrally involved in the activities, and directly benefit from the creative tourism projects; (5) Creative cultural *spaces*, be they temporary or permanent, should be key locales for enabling producers and consumers to co-create creative experiences. Although not explicitly stated by the editors, this vision of creative tourism as a smaller-scale, responsible form of collaborative, community-based tourism that benefits residents and respects local resources clearly dovetails with critical tourism studies.

Part 1 of the volume highlights researchers' and practitioners' insights pertaining to the varied types of creative travellers. In this section, tourism practitioners Diana Zuluanga and Diane Guerra (Chapter 2) present a typology of creative travellers in Bogota, Columbia, and offer insights and a tool to help aspiring creative tourism entrepreneurs better understand potential visitors. In Chapter 3, Elena Paschinger, Creative Tourism Austria's project manager, discusses types of creative travellers and the nature of creative tourism in her country. Chapter 4, written by Jaime Serra, Noéme Marujo, Nancy Duxbury et al., presents findings from a survey of 814 tourists who partook in CREATOUR creative tourism pilot projects across Portugal. In Chapter 5 New Zealand artist Margaret Feeney offers useful insights on what makes a creative workshop successful, drawing on her involvement in two collaborative art-making workshops, one ecology-oriented and the second on artificial intelligence. Finally, Chapter Six, by Sara Albino, offers an interview with Mélanie Wolfram who runs a tourism 'microventure' featuring walking tours, engaging in street art and gastronomy in Portugal's Alentejo region.

Part 2 focuses on creative travel trends and tensions. In Chapter 7, Greg Richards and Nancy Duxbury outline 12 emerging creative tourism trends linked to the rise of the experience economy, expansion of social networking platforms, and growing interest in transformational tourism. These trends fall into four broad categories: taking home not only souvenirs but new creative skills, locating formal and informal "spaces for creativity" (art residencies, creative personal spaces, etc.), fostering meaningful travel, and plugging into creative networks, hubs, and platforms. In Chapter 8, Cláudia Pato de Carvalho interviews Caroline Couret about the vision of the Creative Tourism Network,

which began in Barcelona and has spread internationally and seeks to make creative tourism programs a “lever for sustainable development” (p. 59). Chapter 9, by Sónia Moreira Cabeça, Alexander R. Gonçalves, João Filipe Marques and Miriam Tavares review creative gastronomy initiatives in Portugal’s Algarve region, underscoring linkages to local heritage and the how breaking bread together nurtures cultural sharing. Next, in Chapter 10, Carvalho interviews tourism entrepreneur Geetika Agrawal, who shares her insights culled from her Vacation With An Artist program, which operates in 27 countries. Finally, in Chapter 11 Sara Albino and Carlos Alcobia, the founders of a digital fabrication lab in rural Portugal, examine the ambiguous relationship between traditional professional artistic residencies (AiR) and contemporary spaces that target creative nomads. As they note, creative tourism enterprises piggy-backing on the AiR framework can foster enhanced public appreciation of contemporary arts and bolster tangible and intangible heritage (p.78).

The chapters that constitute Part 3 – the longest section of the volume – all address the design and management of creative tourism products. Chapter 12, by Jutamas Wisiang, turns out attention to a bottom-up creative tourism pilot project in Thailand. She highlights their ‘3S’ approach to community-based design of creative tourism in various villages: *Story and Story-telling*, activating all five senses, and *sophistication*, whereby visitor activities lead to innovative new ideas. Chapter 13, by Fiona Bakas, Tiago Vinagre de Castro, and Ana Osredkar, offers an exciting discussion of emotional mapping as a tool for helping tourism practitioners design new creative tourism experiences, drawing on their work in Maribor, Slovenia. In Chapter 14, Diana Zuluaga and Diana Guerra, the founders of *5Bogata: Travel with Locals*, outline specific methods they employed to develop their successful creative tourism venture in Columbia. They also share experience-based advice for potential entrepreneurs. Next, Kathleen Scherf (Chapter 15) offers two compelling examples of how a cultural mapping or deep mapping process can reveal potential material/tangible, intangible, and organisational resources that can form the basis for developing creative tourism experiences. Her FoodLoops Deep Map project, centred in British Columbia, will be of special interest to tourism educators as it offers a marvelous model of how university students can contribute to deep mapping processes. In Chapter 16, Catharina Slighting recounts the process whereby her organic farm in rural Portugal became a centre for art and nature workshops and other creative tourism activities. Her account underscores the importance of embeddedness in the fabric of the local community, and of arts-based tourism’s potential for enhancing local and outsider attitudes towards rural areas. Chapter 17, by Rita Salvador and Guida Rolo, offers another Portugal-based case study: they discuss designing and launching a project centred around the city of Covilhã’s industrial wool-making heritage and lessons learned via a partnership between a public wool museum and a private for-profit creative lab. Chapter 18, by Britta Timm Knudsen and Jan Ifversen, takes us to coastal Denmark and offers an inspiring examination of the process of co-creating creative, playful, reflexive engagements with the seaside landscape via architectural interventions. Next, Marie-André Delisle (Chapter 19) offers general insights surrounding marketing, pricing, and commercialising creative tourism initiatives, culled from 30+ years of tourism industry consulting. In Chapter 20, Elena Paschinger discusses the use of social media in creative tourism marketing, based on her experiences with Creative Tourism Austria. Chapter 21, by Marília Lúcio, details the development of Portugal’s longest-standing creative tourism initiative based in Loulé Municipality. This is followed by two more case study chapters, Chapter 22 in which Sabrina Prattoutline discusses Santa Fe’s

(New Mexico) 2009–2015 Creative Tourism Initiative and Chapter 23, in which Lénia Marques offers an entrepreneurship perspective on Maasai (Kenya) creative tourism development.

Part 4 focuses on effectively embedding creative tourism activities within a community. Larissa Almeida (Chapter 24) discusses specific steps (including identifying potential tangible and intangible assets, forming working groups/aligning expectations, product development, and training) and challenges encountered while working to foster local community development and dignity via creative tourism projects in rural north-eastern Brazil. In Chapter 25, Kathleen Scherf contrasts the cities of Barcelona and Copenhagen to illustrate why creative tourism will fail if residents are not involved. Chapter 26, by Fernando Almeida, focuses on youth ways of production and community and spotlights a biennial participatory community arts festival in Amares (Portugal) that links different groups – inter-generational, locals and visitors, etc. within Amares and beyond. In Chapter 27, Melanie Sarantou and Satu Miettinen draw on two examples from Namibia to spotlight how creative tourism can offer a “strategy for decolonisation, inclusion, and participation” (p.205). Finally, in Chapter 28 Fiona Eva Bakas looks at artisan entrepreneur-mediators in rural areas and smaller cities in Portugal who provide the ‘missing link’ between artisans and tourists and makes suggestions for how these actors might increase their social embeddedness.

The chapters in Part 5 focus on longer-term issues pertaining to creative tourism, particularly impacts and assessing sustainability. Drawing from the CREATOR pilot initiatives, Chapter 29 (by Maria Assunção Gato, Elisabete Tomaz, Pedro Costa, Ana Rita Cruz, and Margarida Perestrelo) offers impact assessment tools and a matrix to help creative tourism practitioners plan, establish long-term goals, and assess impacts over time. Those engaged in creative tourism projects will find their multidimensional impact self-assessment matrix especially useful. Chapter 30, by Maria Huhmarniemi, Outi Kugapi, Satu Miettinen, and Laura Laivamaa, spotlights Finnish Lapland and indigenous ideas about socio-environmental sustainability to suggest that creative tourism can enrich connections with nature, contribute to eco-culture resilience, and foster environmentalism. Finally, in Chapter 31, Alexandra Gonçalves, Maria do Rosário Borges, Nancy Duxbury, Cláudia Pato de Carvalho, and Pedro Costa draw on insights from the CREATOUR Project in Portugal to offer useful policy recommendations for creative tourism development in small cities and rural areas. The book closes with a final reflective chapter (Chapter 32) by Duxbury, Albino, and Carvalho which underscores broader insights pertaining to creative tourism development, places the book’s findings in dialogue with the United Nations Sustainable Development Goals, and reflects on the transformative potential of creative tourism in the future.

The volume’s one and only shortcoming is that so many of the chapters focus on Europe. It would have been useful to have additional chapters drawn from East Asia, the Pacific (beyond New Zealand), Central Asia, and Southeast Asia (beyond Thailand). But given the book’s genesis from Portugal’s CREATOUR project, this imbalance is perhaps unavoidable. Tourism scholars and practitioners alike will find much to be celebrated in this book, with its wealth of theory- and practice-based strategies, guidelines, and advice for implementing successful creative tourism programs.