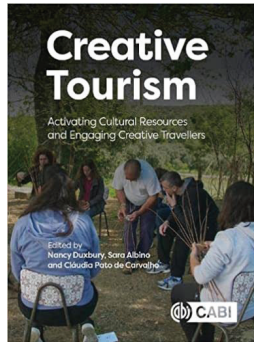# BOOK REVIEW

Creative Tourism
Activating Cultural Resources and Engaging Creative Travellers

Edited by Nancy Duxbury, Sara Albino and Cláudia Pato de Carvalho

The editors of "Creative Tourism: activating cultural resources and engaging creative travellers", published in October 2021 by CAB International, have assembled leading international researchers who analyse creative tourism from a variety of perspectives. It offers a range of insights, examples, and advice for creative tourism development and practice in many geographic and cultural contexts. The book examines the evolution of the concept of creative tourism and discusses strategic areas that should be considered to enhance the development of creative tourism locally and internationally, and explores some of the possible pathways of creative tourism in the future. The book also aims to integrate creative tourism into local development and show how it can contribute to local economic prosperity, community engagement, social inclusion, empowerment, cultural vitality and sustainability, intercultural exchange, and responsible travel. The value of this book lies in its synthesis of the latest research and international practices in the emerging field of creative tourism. The CREATOUR® research and application project in Portugal provided the impetus for this book. The editors draw on the results of the CREATOUR project and present the most relevant information in a way that will be of the utmost importance to anyone working in this field.

The book is written in English and contains 509 pages. It is divided into six parts. At the beginning of the book there is a common list of tables, a list of figures, acknowledgements and the authors of the contributions. The book contains an introductory text and a series of case studies that examine the development of creative tourism in practice in the following 15 countries: Austria, Brazil, Canada,

Colombia, Denmark, Finland, Kenya, Namibia, Portugal, the Netherlands, New Zealand, Slovenia, Spain, Thailand, and the United States. Each chapter includes an introductory main text and additional case studies that show creative tourism in action. Full-color photos, sketches, boxes, and quotes help readers navigate and engage. A bibliography is included at the end of each chapter. An index is located at the end of the book.

An introduction to the ***Evolution of creative tourism development: articulating local culture, entrepreneurship, and travel***, written by editors Nancy Duxbury, Cláudia Pato Carvalho, and Sara Albino, introduces the reader to the dynamic tourism niche of "creative tourism". The authors provide an overview of the six parts of the book.

The first part of the book, ***Types of creative travelers***, consists of five chapters and summarizes the knowledge and findings of practitioners and researchers on recognizing and understanding different types of creative travellers. The first three chapters present profiles and insights about creative travellers from three geographic perspectives: Colombia, Austria, and Portugal. These chapters are complemented by two shorter contributions, one of which takes the perspective of an artist who conducts community-oriented art projects during her travels, and the other of which offers insight into the development of a creative tourism product for families. The contributions in the first part aim to offer different perspectives and approaches to thinking about and identifying different types of creative tourists and travellers for specific initiatives.

The second part of the book, ***Trends in creative tourism***, consists of five chapters and examines the dynamic development of creative tourism, highlighting both trends and tensions in this growing and diversified field. The goal is to paint an overall picture that highlights some of the emerging hotspots and serves as a backdrop for the chapters III. and IV. that explore approaches to designing, developing, and improving creative tourism initiatives on the ground. The first chapter of Part Two provides an overview of 12 key developments in the diverse field of creative tourism, followed by reflections on 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 into the development and implementation of creative hospitality offerings that link creative tourism and hospitality tourism; the attractiveness of mini-apprenticeships for artisans and artists; and the multiple relationships between artist residencies, digital nomads, and tourism.

The third part of the book, ***Designing and managing creative tourism products*** is comprised of twelve chapters. This central and most comprehensive part of the book is divided into three sections that focus on the different dimensions of designing, launching, adapting, and promoting a creative tourism initiative.

The first part, "The Cycle of Product Design, Implementation, and Iterative Adaptations," focuses on the conception, design, testing, and launch of a creative tourism initiative. The second part, "Marketing - Reaching and Attracting Creative Travelers," addresses the multiple aspects of marketing, promotion and communication, commercialization, and market readiness, and complements the chapters in Part I on identifying and understanding different types of creative travellers. The third part, "Management and Innovation of Creative Tourism Products," addresses the longer-term course of managing and developing creative tourism initiatives and portfolios of creative tourism experiences.

Specific entrepreneurial innovations and projects in creative tourism are discussed, such as Creative Tourism Prototype: The Case of Maribor, which discusses how user-cantered emotional mapping design principles can be used to help tourism and cultural practitioners develop prototypes for creative tourism experiences. Then, an example of the 5Bogota project, which aims to promote creative tourism in Colombia and identify key success factors for creative tourism entrepreneurship. Coolwool, a creative tourism program to discover the industrial heritage of wool in the Portuguese industrial city of Covilhau. The Loulé Criativo project, which aims to continuously introduce innovations in products and work processes, cultural programs and events related to creativity, heritage, arts and crafts. It aims to offer authentic, differentiated tourism while creating business opportunities and improving the quality of life of the local community. 'Creative Tourism' of the City of Santa Fe, New Mexico, where a wide range of creative tourism experiences were developed and the concept of creative tourism was introduced as an economic development tool. A case study of entrepreneurial innovation in creative tourism - using Kenya (Maasai tribe) as an example. In addition, examples of market segmentation and product development and life cycle are examined. Special attention will be given to the use of digital media as a tool to represent the complex process of cultural mapping and place creation to give visitors an authentic sense of the distinctive and unique characteristics of a "place" in a media environment. Tourism industry perspectives on key aspects of market thinking are presented, and advice and strategies for creating a strategic marketing plan for a creative tourism initiative are provided. Creative tourism, because of its interactive nature and vibrant cultural exchange between locals and travelers, lends itself particularly well to the opportunities offered by social media marketing - especially when it comes to blogs, video posts or (live) story updates on social media. This is shown by the example of Creative Travel Austria.

The fourth part of the book, ***Embedding creative tourism activities within a community*** is comprised of five chapters and includes contributions from a variety of contexts on how creative tourism organizers can foster resident engagement and collaboration with their broader community. The chapters offer insights from scholars and practitioners from a variety of geographic perspectives. Two

core chapters are based on the author's experiences in Brazil and Namibia; three shorter chapters include contributions based on situations in Spain, Denmark, and Portugal. A community-based approach to creative tourism can create the "local connections" that a new generation of travelers craves. It helps foster meaningful community involvement in the conceptualization, design, and implementation of creative tourism initiatives and ensures that the benefits of creative tourism are better realized in the community. More broadly, creative tourism initiatives can be used as a strategy for integration, participation, and decolonization.

The fifth part of the book, *__Addressing challenges of impact and sustainability,__* is comprised of three chapters. The main objective was to raise awareness of the impact of creative tourism activities and to highlight the potential benefits of artistic, cultural and creative experiences for territorial development. This part addresses the potential wider impacts of creative tourism initiatives, from promoting the local community in which they are embedded to addressing the existential needs of society in achieving the most sustainable interaction possible. The report concludes with a series of recommendations for the development of a locally embedded and networked creative tourism sector that links culture, tourism and local/regional development. The three chapters identify various ways in which the impact of creative tourism initiatives can be considered holistically over time, including social, economic, environmental, and cultural dimensions.

The sixth part of the book, *__Concluding remarks: Pursuing creative tourism for positive transformation and sustainable development__* was divided into three parts and offer some thoughts on how community-engaged creative tourism can foster broader local impacts, together with emphasizing key crucial points for creative tourism development. It reflects the overall scope of the book and summarizes a number of important issues related to the practice of creative tourism development. First, it discusses some strategic areas that must be considered in order to advance the development of creative tourism locally and internationally. Next, creative tourism is considered in the context of the United Nations Sustainable Development Goals. To conclude the section, the authors explore some possible pathways for creative tourism in the future in a section titled "Moving Forward with Transformative Aspirations."

Because of its systematic and clear approach, this book is an valuable resource for many types of creative tourism entrepreneurs, developers, and facilitating agencies interested in developing creative tourism activities and programs. The book will also be of interest to researchers, students, and educators in the fields of creative tourism, cultural tourism, and community tourism. The book's uniqueness lies primarily in its comprehensive overview of theoretical approaches and information for practical application, presenting a wide range of examples, experience-based insights, and advice. It provides guidance for practitioners in planning, implementing, and iteratively improving their creative

tourism projects and adapting them to changing local conditions. The book's great advantage also lies in the fact that each part is enriched by several case studies that can serve as a guide for practitioners, as well as in its simple writing style, which makes it easy to follow the text as it discusses topics so that readers can learn the theory quickly and through real-life examples. This book invite readers to explore the possibilities in their own local communities for creative tourism development, learning from the many contributors to this volume and innovating new approaches, activities, and development processes.

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