

# Creative tourism research: From a critical review of the literature to future research opportunities

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**Abstract** | This paper presents a comprehensive analysis of the existing literature on creative tourism. Through a bibliometric review, existing research on this topic was analyzed using search keywords in the Scopus and ISI Web of Science databases. After the final selection, the articles were analyzed in terms of keyword co-occurrence using Vosviewer software as an analysis tool. Subsequently, a critical analysis of creative tourism was conducted, and finally, possible future research opportunities were proposed. The results show that research on creative tourism gravitates around four interrelated approaches, initially focusing on creative experiences and learning activities, then more consumption-related perspectives, then cooperation between creative entrepreneurs and the local community itself, which in turn leads to the development of new forms of cooperation between creative entrepreneurs, the local community, and new intermediaries. Finally, creative tourism adopts a new approach that fits relational tourism and is based on the co-creation of experiences that stimulates placemaking.

**Keywords** | Creative tourism, tourist experience, co-creation, creativity, culture

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## 1. Introduction

The growth of creative development has spurred regions to develop creative tourism strategies (Richards & Duif, 2018). The emergence of the concept of creative tourism has been hypothesized to the experience economy, which has led many researchers to compare creative tourism to experiential tourism (Baixinho et al., 2020). However, the specifications of creative tourism make it more than just a tourist experience, as it involves a more active role of tourists and hosts in creative activities, in which tourists become co-producers and co-consumers of experiences (Baixinho et al., 2020; Richards, 2014). This role of the tourist implies new approaches to tourism development and the need for new intermediaries to guide the creative process through new models of governance and participation (Ost & Saleh, 2021; Richards & Duif, 2018; Wisansing & Vongvisitsin, 2019). The involvement of tourists in the creative process, helps develop connections between the global space of flows and the local space of places (Fisker et al., 2019), which serves to support endogenous resources by increasing interest in local creativity and culture (Brouder, 2019). This role of the tourist implies new approaches to tourism development with well-designed programs that integrate creative resources, meaning and practices, (Richards & Duif, 2018).

When analyzing tourism, as an enabler and facilitator of the creative tourism segment, we can list the following facilities, which contributed to its emergence: (i) market saturation and consequent need to create diversified and differentiating offers (Richards, 2009); (ii) the growing appreciation of social and cultural sustainability (Almeida, 2021; Brandão et al, 2013); and (iii) the change in the profile and motivations of tourists, which is expressed in the increased demand for authentic, unique and participatory experiences (Cruz, et al., 2019; Remoaldo et al., 2020) and for closer interactions with local communities and their traditions and

daily life (Carvalho et al., 2014; Galvagno & Giaccone, 2019). In parallel, creative tourism adds new dimensions to the tourism experience, among them: (i) the transition from an economy of consumption of goods to an economy of experiences (Pine & Gilmore, 1998); (ii) the valorization of Skilled Consumption and Prosumption (Richards, 2009); (iii) the valorization of creativity (Carvalho et al, 2014); and (iv) the broadening of the understanding of heritage and the democratization of culture, which have enabled the valorization of landscape, intangible heritage, and everyday culture (Bakas et al., 2018; Richards, 2009).

Even after the concept emerged 21 years ago, its definition is still being discussed, through different approaches (Remoaldo et al., 2020). If initially creative tourism privileged the active learning experience, currently, the role of co-creation in the production of the experience and the relationship between the consumer and the producer is emphasized (Duxbury & Richards, 2019; Galvagno & Giaccone, 2019; Ost & Saleh, 2021; Richards, 2019). This new approach brings together local people, their habits and practices in real, everyday contexts, and this is the tourism experience provided to tourists (Baixinho et al., 2020; Remoaldo et al., 2022; Richards, 2014). However, creative tourism does not only result from the type of resources exploited or the participation of community members in the products/services provided to, but also explores the relationship between tourists, territory and local community in a sustainable way based on creativity tourists (Maldonado-Erazo et al., 2016; Remoaldo et al., 2022).

One of the first formulations of creative tourism, by Richards and Raymond (2000), is defined as tourism that offers tourists the opportunity to develop their creative potential through active participation in particular destination experiences (Richards & Raymond, 2000), being therefore a subset of cultural tourism (Richards, 2014), as it exploits the tangible and intangible cultural resources of the destination (Galvagno & Giaccone, 2019).

In this context, we can state that the value of creative tourism lies in the integration of the tourism experience with creative content that allows reaching new market segments which are growing exponentially (Bakas et al., 2018; Chen & Chou, 2019; Galvagno & Giaccone, 2019; Remoaldo & Cadima-Ribeiro, 2019; Richards, 2014; Zhang & Xie, 2018). Consequently, this growth requires a restructuring of existing offerings, emphasizing creativity as a key element of the offering (Galvagno & Giaccone, 2019). In other words, creativity has become a place-making strategy aimed at increasing the attractiveness of place, based on the support of creative industries (Richards, 2020). Creative experiences can be characterized according to their social dimension, skilled consumption, tourist engagement and self-realization and context specificity (Galvagno & Giaccone, 2019; Richards, 2014). The term creative refers to tourists' active participation in the local community through sharing local traditions and customs (Wosnam & Aleshinloye, 2018). The experience gained is represented as a memory, which can influence identity construction (Galvagno & Giaccone, 2019).

The first studies related to creativity in tourism were published at the end of the last century. In 1993, the production of artifacts and artistic experiences in the sphere of tourism activities was studied (Cohen, 1993). Recently, the role of co-creation in tourism has been investigated (Chathoth et al., 2016; Ost & Saleh, 2021; Ross et al., 2017; Zatori, 2016), as a process embedded in consumer tourism activities (Ottenbacher & Harrington, 2013; Prebensen & Foss, 2011), made available by tourism companies (Ross et al., 2017; Giordano & Ong, 2017; Marques & Borba, 2017). In general, the literature on creative tourism focuses on two main themes: aspects related to the production of tourism services (Marques & Borba, 2017; Zatori, 2016) and the highlights the need for tourists to co-create their experiences (Chathoth et al., 2016; Mossberg, 2007; Ost & Saleh, 2021;

Tan et al., 2013; Tan et al., 2014).

In this context, two themes emerge, sustainability and innovation as key concepts that prove the relationship of creativity with sustainability, based on innovation processes (Almeida, 2021; Álvarez-García et al., 2019; Moleiro, 2021; Maldonado-Erazo et al., 2016; Remoaldo et al., 2022). Although there is already a consensus on the relevance and impact of creative tourism for destinations, there is still a need to reach a consensus on its main theoretical constituents, as well as to develop further research (Chen & Chou, 2019). That said, this article analyzes the literature until February 2022 on creative tourism, through a bibliometric review, we highlight the main themes analyzed, in an approach that contemplates the origins and the main reasons for the development of creative tourism. The results show that there are four correlated themes about creative tourism: co-creation; creativity; cultural tourism; and sustainability. Subsequently, the obtained results are discussed and at the end we present possible future research opportunities. Finally, in the conclusions, the implications and contributions of this paper are presented.

## 2. Research methodology

A bibliometric review of the literature was adopted, through co-space analysis, the most used tool in bibliometric analysis (Amui et al., 2017). Although there are several bibliographic databases, we chose Scopus because it is subject to peer review and Web of Science because it is the most robust and widely used for review research (Fu & Zhang, 2020). Relatively to bibliometric studies and literature reviews conducted on creative tourism, the research identified the research of (Álvarez-García et al., 2018, 2019; Galvagno & Giaccone, 2019; Maldonado-Erazo et al., 2016; Serrano-Leyva et al., 2021) as research bases.

The searches were conducted until February 2022. Then, and after applying various inclusion and exclusion criteria - only peer-reviewed articles were considered (Figure 1), the articles were put into EndNote software to exclude repeated ones. Subsequently, the Vosviewer software was used for the bibliometric analysis, in the process, co-word analysis is used, with the purpose of discussing the main concepts about creative tourism. Finally,

possible opportunities for future research are presented, through the creation of a concept map. Used search keywords were: "creative tourism". We searched the keywords in Scopus which led to the extraction of 1,456 articles, at the same time in The Web of Science and extracted 2,478 articles. After applying the exclusion criteria, a total of 746 articles were used as data sources for this research.

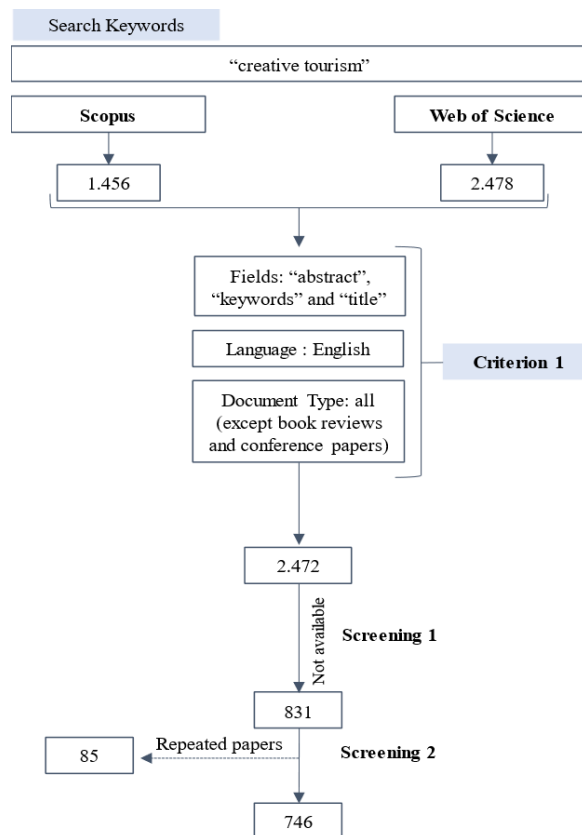


Figure 1 | Flowchart describing the phases of the selection of relevant papers for the bibliometric review

### 3. Analysis Results

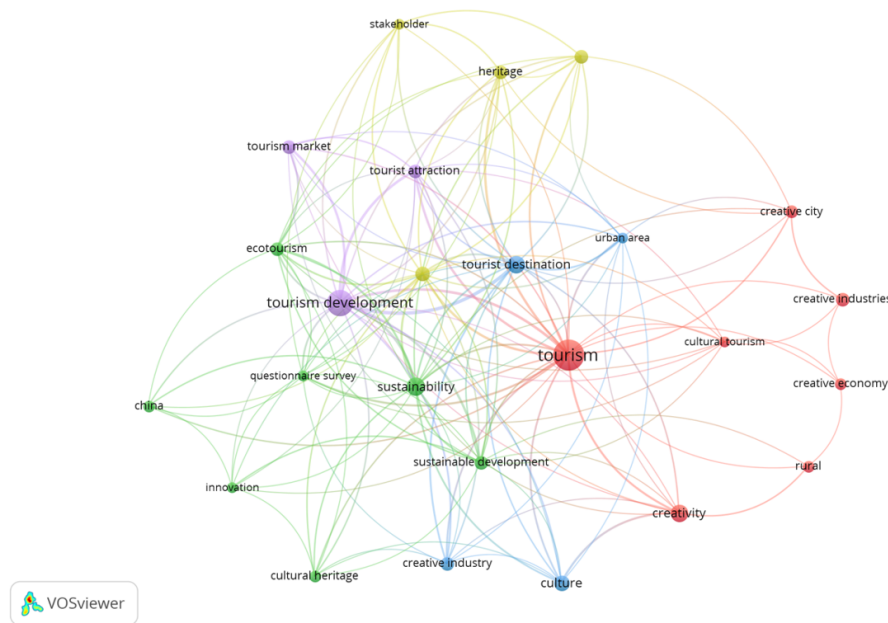
#### 3.1. The Themes of the creative tourism research

We extracted 746 articles on creative tourism involving 1,139 keywords, among all co-occurring keywords 28 reach the threshold. Figure 2 visualizes the frequency of co-occurring keywords th-

rough the dimension of the points and the clustering networks, from these resulted five subclasses of high frequency of co-occurring keywords, which demonstrate the general landscape and themes analyzed in this theme.

Overall, and after removing the keywords used in the search, the most frequently occurring co-words identified several clusters: (i) colored red, called tourism, encompasses creativity as the main

theme. This cluster emphasizes creativity as an industry, cultural tourism and the creative economy. It also emphasizes the rural geographic focus of creativity and the creative city; (iii) green color, concerning sustainability, this cluster highlights cultural heritage, sustainable development, inno-



**Figure 2 | Cluster map of “tourism creative” research**

It can be observed that the research conducted on creative tourism is focused on four major areas: first, co-creation as a touristic experience, research has focused on the management of the creative touristic experience and tourist behavior, with a focus on defining the tourist experience, describing the production processes of the touristic offer and the active co-creation role of tourists in shaping their experience (Calver & Page, 2013; Chathoth et al, 2016; Duxburg & Richards, 2019; Hung et al., 2016; Mossberg, 2007; Richards, 2009, 2010, 2011, 2014, 2017, 2019, 2021; Richards & Colombo, 2017; Tan et al., 2013; Tan et al., 2014) and the role of memorable experience as an antecedent of return intention (Calver & Page, 2013; Chathoth et al, 2016; Duxburg & Richards, 2019; Hung et al., 2016; Richards, 2014, 2020);

Second, creativity, research has highlighted the concept and specifications of the creative tourism experience, the role of experience as a driver for the development of a creative tourism offer (Duxburg & Richards, 2019; Tan et al., 2013; Tan et al., 2014), creativity as a basic element in the development of a destination and the key factors of creative tourism experiences (Galvagno & Giaccone, 2019; Pappalepore et al., 2014; Remoaldo & Cadima-Ribeiro, 2019; Richards, 2014);

Third, cultural tourism. Research highlights the role of creative activities, based on local culture (Baixinho et al., 2020; Bec et al., 2019; Duxbury & Richards, 2019; Richards, 2014), to engage and stimulate the tourist (Skavronskaya et al., 2020; Wood & Kenyon, 2018), with emphasis on authenticity, as an element that enhances tourist engage-

ment and satisfaction with the experience (Coelho et al., 2018; Majeed & Ramkissoon, 2020);

Fourth, sustainability, creative tourism is seen as a sustainable tourism segment that well planned represents an opportunity for sustainable development (Almeida 2021; Blapp & Mitas, 2017; Brandão et al., 2013; Hull & Sassenberg, 2012; Maldonado-Erazo et al., 2016; Remoaldo et al., 2022), through the provision of genuine experiences that combine local culture with learning and creativity (Duxbury et al., 2019). In other words, creative tourism aims to contribute to sustainable development and increased community well-being as an alternative to mass cultural tourism (Baixinho et al., 2020; Richards & Duif, 2018).

Figure 3 shows the time of clusters and upon observing the figure one may conclude that research has shifted from addressing tourism attraction, with special attention to innovation issues, to addressing tourism development and sustainability. Subsequently, tourism, as a creative industry, began to be given importance, and more recently, the issues inherent to heritage and culture, and stakeholders, as enhancers of the creative industry, have been addressed. With this we can conclude that the research carried out shows that creative tourism is an expanding field of study, with the application of various theoretical approaches to a different set of empirical contexts.

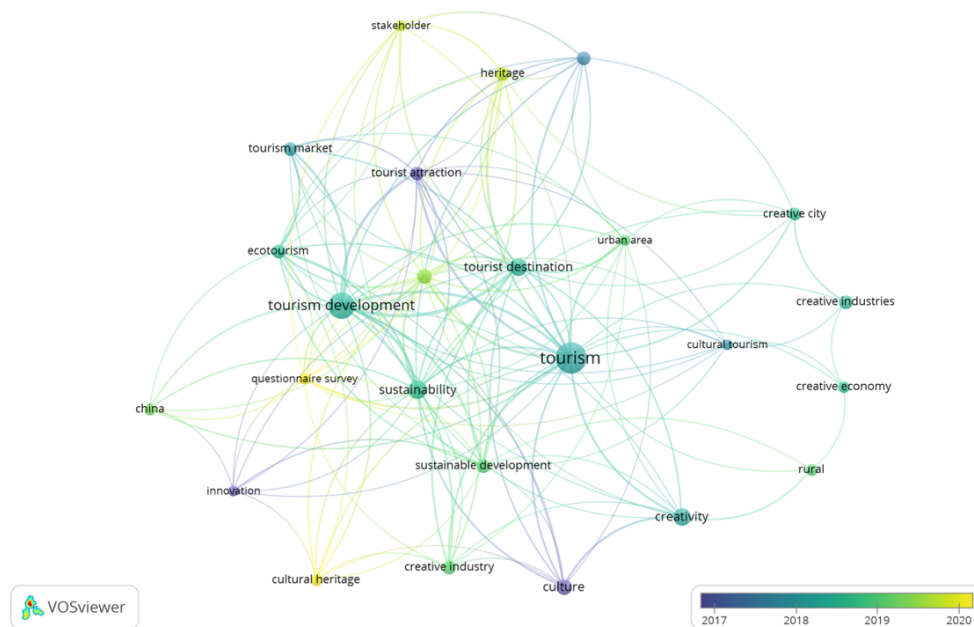


Figure 3 | The temporal frame of “tourism experience” research

## 4. Discussion

The discussion is organized in four phases: (i) main trends and issues in Creative Tourism; (ii) tourist behavior and motivation; (iii) stakeholders; and (iv) opportunities and for future research on creative tourism.

### 4.1. Main trends and issues in Creative Tourism

Creative tourism has experienced development that builds on the traditional practices of communities and is linked to more contemporary experiential industries (Pappalepore et al., 2014). Initially,

creative tourism concepts were based on learning experiences related to traditional areas of culture and creativity (Galvagno & Giaccone, 2019; Remoaldo & Cadima-Ribeiro, 2019; Richards, 2014). Currently, the most recent ones, driven by the creative economy, are based on the integration of tourism and creative industries (Richards, 2014). Therefore, the conceptual evolutionary stages of creative tourism end up overlapping (Duxbury & Richards, 2019). The new conceptual trends follow the new general trends in tourism. This is because, on the one hand, conventional tourism distinctions between "host" and "guest" have been rapidly disappearing, giving way to more dispersed networks of individuals and organizations involved in the co-creation of tourism experiences (Calver & Page, 2013; Chathoth et al., 2016; Duxbury & Richards, 2019; Hung et al., 2016; Mossberg, 2007; Ost & Saleh, 2021; Richards, 2009, 2010, 2011, 2014, 2017, 2019, 2021; Richards & Colombo, 2017; Tan et al., 2013; Tan et al., 2014).

On the other hand, tourism is increasingly being shifted from its conventional spaces to more dispersed, diverse and everyday spaces (Baixinho et al., 2020; Bakas et al., 2018; Carvalho et al., 2014; Galvagno & Giaccone, 2019; Richards, 2019; 2014, 2019; Woosnam & Aleshinloye, 2018). The evolution of creative tourism depends on the geographical, economic and political context, tourism development, local cultural factors and public sector support (Duxbury & Richards, 2019; Richards, 2014). Thus, creative tourism no longer corresponds to a single definition, but rather to a cumulative set of interconnected concepts reflected in a wide range of practices and contexts (Duxbury & Richards, 2019). In its definition the only constant is change, as creative tourism consists of a bundle of dynamic creative relationships between people, places and ideas (Richards, 2020).

In this perspective of change, the evolution of creative tourism has been evident: (i) between the late 1990s and the early 2000s, the so-called creative tourism 1.0. emerges, in which the focus is

on the active learning experience in a more formal environment and less linked to the territory (Richards, 2019); (ii) from 2005 on, creative tourism 2.0., in which the connection to the specificities of the territory and the contact with the local community are privileged, i.e., emphasis is given to intangible elements and the daily life of the community (Baixinho et al., 2020; Bakas et al., 2018; Carvalho et al., 2014; Galvagno & Giaccone, 2019; Richards, 2009; 2014, 2019; Richards, 2019; Woosnam & Aleshinloye, 2018); (iii) as of 2010, creative tourism 3.0. values creative activities and industries in the tourism experience (Carvalho et al., 2014; Pappalepore et al., 2014; Remoaldo et al., 2020; Richards, 2014, 2020); lastly, and the most recent evolution, as of 2015 (iv) creative tourism 4.0., emphasizes the role of co-creation in the production of the experience and the relationship between the consumer/tourist and producer/local community (Duxbury & Richards, 2019; Galvagno & Giaccone, 2019).

With this, we can state that creative tourism emerges due to new tourism consumption models (Richards, 2021), where tourists go beyond the traditional role of tourist spectators to co-creators of the experience (Chathoth et al., 2016; Galvagno & Giaccone, 2019; Mossberg, 2007; Richards, 2014, 2017, 2019, 2020; Tan et al., 2013; Tan et al., 2014). This new trend has determined that many destinations differentiate their offerings through products that offer the opportunity to develop tourists' creative potential (Richards, 2014; Zhang & Xie, 2018). Consequently, creative tourism cannot only be characterized as a small-scale sustainable creative segment (Duxbury, et al., 2019). Since, through co-creation, the visitor not only experiences the host's culture, but also fosters a connection and appreciation of their own culture (Galvagno & Giaccone, 2019). In other words, it goes beyond ready-made products, enhancing a cultural appreciation of the destination for both tourists and communities (Remoaldo & Cadima-Ribeiro, 2019). Since creativity is at the core of established

relationships (Lopes et al., 2021; Richards, 2014) and is implemented by mobilizing resources and assigning meanings (Richards & Duif, 2018).

#### **4.2. The influence of behavior and motivation of the creative tourism tourist**

Tourism is strongly influenced by human interactions and their behaviors (Kandampully et al., 2018). Numerous emotional, social, communicational, and interactive dimensions are added to tourism services to provide an authentic and memorable experience (Lopes et al., 2021). These dimensions require the proper understanding of tourism from a psychological perspective, as they help to understand, describe, and explain tourists' attitudes, perceptions, and motivations (Qiu et al., 2018), which is crucial to better meet their expectations (Fang, 2020; Scott, 2020).

Tourist behavior is based on social, emotional, motivational and cognitive aspects of tourists (Lopes et al., 2021; Prebensen et al., 2014). As such, it is necessary to understand and associate new innovative research paradigms (Moyle et al., 2019) such as cognitive psychology and neuropsychology (Scott, 2020). Since the tourist experience takes on a heterogeneous meaning and is strongly influenced by memories, emotions and interaction with the place visited (Wood & Kenyon, 2018; Skavronskaya et al., 2020). Initially, the understanding of the concept of tourism experience was based on the types and motivations of tourists, focusing on the authenticity and image perceived by the visitor (Cohen, 1979; Otto & Ritchie, 1996). Currently, new dynamics in the industry reflect a growing demand for local realities actively participating and interacting with residents (Lopes et al., 2021; Richards, 2014, 2018, 2019, 2021) in transformative and creative experiences (Coelho et al., 2018; Moscardo, 2020; Richards, 2014, 2017, 2019, 2021; Sheldon, 2020; Teoh et al., 2021; Volo, 2021; Xiang et al., 2021).

These new dynamics influence, on the one hand, the competitiveness of destinations, through integrated planning and governance strategies at local and regional levels (Della Lucia & Trunfio, 2018; Lopes et al., 2021), memorable experiences (Kirillova et al., 2017), co-creative (Chathoth et al., 2016; Mossberg, 2007; Tan et al., 2013; Tan et al., 2014) and meaningful (Ross, 2020), involving people, processes, products and settings (Wang et al., 2020), based on sharing (Richards, 2020). Since creative industries should provide unique and innovative tourism services as a form of competitive advantage (Varotsis, 2022).

On the other hand, as creative tourism increases proximity to the local culture, through tourists' active participation in creative activities that enhance ownership and engagement with the visited territory (Lopes et al., 2021; Richards, 2020; Xiang et al., 2021), which ultimately can lead to re-visitation (Garcês et al., 2018; Lopes et al., 2021; Majeed & Ramkissoon, 2020; Ramkissoon, 2020; Skavronskaya et al., 2020; Wen et al., 2020). Proximity is intrinsically associated with the cognitive dimensions of the tourist experience and is enhanced through creativity (Cropley, 1999). Thus, understanding tourists' creative and cognitive stimuli is feasible to improve and enrich the resources of the tourism offer (Lopes et al., 2021), aiming at their satisfaction (Coelho et al., 2018; Lopes et al., 2021; Majeed & Ramkissoon, 2020).

#### **4.3. Stakeholders of creative tourism**

The creative industry has the potential to create value, in particular: new possibilities for interaction, co-creation, formation of new business models, improvement of marketing strategies, mobilization of networks and new partnerships (Baixinho et al., 2020; Moleiro, 2021; Richards, 2011; Richards & Colombo, 2017). However, and although entrepreneurs see creative tourism as an opportunity to innovate (Varotsis, 2022), most of



these are small and medium-sized enterprises and these are essentially focused on maintaining operational activity and not so much on developing future strategies focused on customer behavior patterns (Lopes et al., 2021). As such, it is incumbent on policy makers to build a creative local environment and plan initiatives that can develop the creative skills of the local population and businesses (Li & Kovacs, 2021a). Since, regardless of the type of surrounding environment, creativity is at the center of the relationship that will involve tourists, locals, consumers, producers, policy makers, and knowledge institutions (Lopes et al., 2021; Richards, 2014).

Another point is the appropriation of local cultural and heritage resources (Ost & Saleh, 2021). Therefore, it is important that all stakeholders share a unified and adequate vision in the management and planning of creative tourism, since the relevance and value of creative tourism is based on its close relationship with cultural heritage (Lopes et al., 2021). Since in addition to strengthening competitiveness and stimulating the economy, it enhances the sustainable development of the activity, based on networks and knowledge sharing (Baixinho et al., 2020; Moleiro, 2021; Ost & Saleh, 2021; Richards & Colombo, 2017). Here, the role of residents emerges as the main driver of sustainability of the activity, as they perceive that the benefits of creative tourism outweigh the risks, positively affect community cohesion, self-confidence, pride in locals, and generate significant economic benefits (Blapp & Mitas, 2017).

From this perspective, strategies must be implemented to make places more creative. Richards (2020) proposes an insertion model, in which resources, meaning and creativity, as basic elements, are used to improve the quality of place. That is, creativity is seen as a potential for change, transformation and improvement of local quality of life (Richards & Duif, 2018). However, the application of this model is dependent on the specific locally embedded traits of creativity (Richards, 2020), a

consequence of the spatial, economic and cultural context, which influences creative development itself (Richards & Duif, 2018). As such, new local meanings emerge, which have ensured broad local participation and support (Della Lucia & Trunfio, 2018) in the development of tangible interventions in local physical spaces (Marques & Borba, 2017), which will stimulate tourism flows (Della Lucia & Trunfio, 2018). However, we must consider that there is an adequate appropriation of these places by the tourists, only then the participation of the residents in the touristification process will be possible (Moleiro et al., 2021).

These interventions are prepared through creative development actions and implemented by mobilizing resources, assigning meanings, and using creativity to connect things together (Richards & Duif, 2018). Increasing involvement in experience design requires leaving space for people to participate, interact and create. This underlines the need for underdesign (Ehn et al., 2014) of tourism environments. Since, subdesign allows new ideas to emerge and allows people to express their own creativity (Edensor, 2001). Since, a creative experience requires more than the sum of standardized tourist goods and services (Varotsis, 2022). Here, creativity can be achieved both by the uniqueness of the human relationships governing the tourism service and by co-creation (Jiang et al., 2021; Varotsis, 2022). This design process is guided by a global creative vision, which is important for making sense of development and supporting local involvement (Richards & Duif, 2018), in using creativity as a local growth strategy (Wu et al., 2016) in the form of collaboration, which seems to help counter the challenges of gentrification and commercialization (Richards & Duif, 2018) often identified in creative development (Peck, 2005). To engage a broad local audience, these narratives must be based on the culture of the destination and consider how resources can be linked to residents' needs and tourists' desires, in this process an important role can be played by artists and other

cultural intermediaries (Richards & Duif, 2018).

In this context, we can list the main players in creative tourism according to their evolutionary phases. Firstly, at the level of creative tourism 1.0 the development of creative experiences and learning activities occur on a small scale, being provided mainly by creative entrepreneurs as a supplement to other creative productions. Typically, through workshops and courses, giving tourists hands-on experience of local creativity (Richards & Wilson, 2006; Richards, 2021). In turn, the emergence of creative tourism 2.0 introduces a more consumption-related perspective, with creative activities used to attract visitors to the destination, and these activities are carried out in destination-based networks (Richards & Colombo, 2017). Here, there is an emphasis on cooperation between creative entrepreneurs and the local community itself (Richards, 2021).

Creative tourism 3.0, on the other hand, has seen an increasing integration of tourism and the creative economy, which has led to the development of new forms of cooperation between creative entrepreneurs and the local community and new intermediaries (Richards & Duif, 2018), such intermediaries are not always locals, but people with a cultural interest in the place (Bakas, et al., 2018), such as artisans. These ultimately hold an important role in leveraging connections of the local with knowledge and resources from elsewhere (Duxbury & Richards, 2019), which broadens the range of the social network and local knowledge, allowing resources to be pooled on a larger scale (Richards, 2021). Consequently, a wider range of creative experiences emerges (Richards, 2021).

Finally, creative tourism 4.0 highlights a new approach to tourism, relational tourism (Richards, 2014), based on the co-creation of experiences and facilitated through peer-to-peer networks (Norum & Polson, 2021; Richards, 2021). Here, creative tourism 4.0 offers new opportunities through global networks. Placing creative experiences on global platforms such as Airbnb or TripAdvisor expo-

ses them to a global audience, significantly increasing the potential for new business (Arias Sans & Domínguez, 2016; Capineri & Romano, 2021). In this new approach the expansion of networking and peer-to-peer interaction allows a wider range of stakeholders to get involved in creative tourism, opening the ecosystem to actors outside the tourism or creative sectors (Richards, 2021), which encourages a placemaking-based approach (Richards & Duif, 2018).

In this context, it is important to note that the development of creative tourism 4.0 business models has also been driven by the Covid-19 pandemic (Richards, 2021). This is because, unable to offer in-person experiences, many creative tourism providers have been offering online experiences (Richards & Duxbury, 2021; Norum & Poulsen, 2021), which has increasingly included domestic tourists and people who want to be tourists in their own city (Richards, 2017). In short, there is a clear evolution of creative tourism towards placemaking-based models (Richards and Duif, 2019), which implies the integration of an increasing range of stakeholders into the creative tourism ecosystem and a greater focus on collective creativity, based more on place than on the development of individual creative skills (Richards, 2021). These business models are linked to different types of value creation, on the one hand with intrinsic value for consumers, on the other with instrumental value for the producer who is increasingly joined by new actors, intermediaries and institutional and integrative processes of value creation (Richards, 2021).

#### 4.4. Opportunities of future research on creative tourism

Research on creative tourism has focused on an approach based on the creative economy and cultural development, it would be interesting to reorient studies towards the actors involved (Galvagno

& Giaccone, 2019), in a perspective of empirical research on the management of relationships (Li & Kovacs, 2021b), their motivations (Galvagno & Giaccone, 2019) and the existential dimension of creativity (Tan et al., 2013), in the relational context.

Although there is a growing literature on identifying and exploring the main sub-dimensions of creative tourism experiences, namely, participation, learning/knowledge enhancement, and experiencing (Li & Kovacs, 2021a). Although there are already studies that examine the influence of geographical, political and economic contexts on creative tourism (Duxbury & Richards, 2019; Richards, 2014). Research lacks a more integrated conceptual framework, a more explicit recognition and critique of temporal and conceptual contexts. As well, and although there are works that critically analyze the trajectories of creative tourism (Baixinho et al., 2020; Bakas et al., 2018; Carvalho et al., 2014; Duxbury & Richards, 2019; Galvagno & Giaccone, 2019; Pappalepore et al., 2014; Remoaldo et al., 2020; Richards, 2009; 2014, 2019; Woosnam & Aleshinloye, 2018). It would be pertinent to analyze the trajectory of creative tourism from a sustainable development perspective (Almeida, 2021; Duxbury & Richards, 2019), focusing on the practical dimensions of sustainability. That is, to empirically address what the real impacts and benefits of creative tourism are from a sustainable development perspective.

Since it is now increasingly important to promote research on sustainable tourism, particularly when framed alongside the sustainable development goals, to have a positive impact on society (Duarte et al., 2022; Font et al., 2019).

Another relevant aspect that emerges in multiple approaches to creative tourism is the need for adequate planning and development of creative tourism activities (Hull & Sassenberg, 2012), as an integrated tourism offer in articulation with broader local and regional development strategies (Stipanovic & Rudan, 2014). Therefore, it would

be pertinent to empirically analyze the planning and management processes of creative tourism. Finally, it would be important to examine the role of stakeholders, at the supply level, regarding the uses of heritage and culture. Since creative tourism integrates local heritage and culture (Burke, 2014; Duxbury & Richards, 2019; Lopes et al., 2021; Richards, 2014). This analysis would be pertinent at the level of its safeguarding, as it may be necessary to (re)consider not only the links between tangible and intangible cultural dimensions, but also how these interconnects with natural heritage sites and, from this perspective, the concept of cultural landscapes (Baixinho et al., 2020) and its relationship with creative tourism.

Finally, although there are already studies that analyze the integration of technological platforms as business models in creative tourism (Richards, 2021). It would be pertinent to analyze the impact of social media in this segment, since business models are moving towards an entrepreneurial approach (Norum & Polson, 2021; Richards and Duif, 2019; Richards, 2021), and currently, social media can be seen as an entrepreneurial business model (Kacatl & Klimova, 2020).

## 5. Conclusions

Creative tourism is a promising and developing field of research (Li & Kovacs, 2021a). There is a growing awareness that tourists actively seek participatory and learning experiences during their travels (Richards, 2014). Creative tourism is seen as an "antidote" to the mass reproduction of culture, as the creativity generated between local people and tourists can be harnessed to maximize the distinctiveness of places (Richards, 2010). However, despite academic growth, as well as increased practical efforts, on the ground to promote creative tourism, the literature to date has largely been limited to addressing the potential of crea-

tive tourism, and to a lesser extent how creative tourism experiences occur in places or across peoples (Chen & Chou, 2019; Galvagno & Giaccone, 2019; Wang et al, 2020; Zhang & Xie, 2019), in the practice that it contributes to sustainable development (Duxbury & Richards, 2019; Richards, 2014). However, studies have emerged that seek to answer these questions through a holistic approach that provides a theoretical basis for the design elements of creative tourism, as well as introducing the notion of programming as a management process (Richards & Duif, 2018). Consequently, importance is placed on the involvement of a wide range of actors in this process (Richards, 2020). Here, current development models are based on local participation to be effective (Della Lucia & Trunfio, 2018; Richards, 2020). So is the integration of tourists, as they add flows of knowledge and skills that can help improve the quality of life in the places they visit (Richards & Duif, 2018), which directly benefits the local population (Richards, 2020).

However, a strategic vision is needed to ensure the coherence of the creative program to avoid serial reproduction (Richards & Duif, 2018). The combination of creativity must be anchored in the local space of places and the development of global experiences (Fisker et al., 2019). In other words, creativity is then, collective and relational (Montuori, 2011), and becomes not an end, but a means to improve the quality of life for all users of places (Richards & Duif, 2018). The initial model of creative tourism 1.0 was based on the exchange of knowledge for economic gain by creative producers, creative tourism 4.0 presents a much more complex system of placemaking and integrative value creation, supported by technological platforms and peer-to-peer interaction (Norum & Polson, 2021; Richards & Duif, 2019; Richards, 2021). Consequently, actors from different sectors have been included in the development of creative tourism, introducing new value propositions (Miller, 2021; Richards, 2021).

Considering the evolution of creative tourism, we can state that there are basic elements, namely: (i) the tourist has an active participation in the co-creation of the experience (Ost & Saleh, 2021; Richards, 2014; Richards & Duif, 2018; Wiansang & Vongvisitsin, 2019); (ii) the possibility of creative self-expression is enhanced (Duxbury & Richards, 2019; Galvagno & Giaccone, 2019; Richards, 2019); (iii) as well as of learning and self-realization (Ost & Saleh, 2021; Richards, 2014, 2019); (iv) there is an inclusion of the community in the development of experiences and the promotion of contact between the tourist and the local community (Cruz, et al., 2019; Remoaldo et al., 2020; Richards, 2014, 2019); (v) importance is placed on the authenticity and uniqueness of the experience (Galvagno & Giaccone, 2019; Richards, 2014); (vi) the stimulation of emotions and sensations is enhanced (Baixinho et al, 2020; Coelho et al., 2018; Hung et al., 2016; Moyle et al., 2019); and (vii) appreciation is given to the intangible, creative activities, and everyday life of communities (Carvalho et al., 2014; Galvagno & Giaccone, 2019; Woosnam & Aleshinloye, 2018).

Consequently, we can highlight as main benefits of creative tourism: (i) it presupposes a more sustainable approach to tourism (Almeida, 2021; Brandão et al., 2013; Duxbury & Richards, 2019; Remoaldo et al., 2022); (ii) it contributes to the development of creative industries in the territory (Carvalho et al., 2014; Pappalepore et al., 2014; Richards, 2014, 2020); (iii) it creates new forms of income for local producers and artisans (Bakas & Duxbury, 2018; Brandão et al, 2013); (iv) reduces the risk of standardization (Richards, 2010, 2011; Richards & Duif, 2018); (vi) fosters the creation of economies of scale and synergies (Lopes et al., 2021; Maldonado-Erazo et al., 2016), (vii) enables diversification and creation of products and narratives (Richards & Marques, 2012); (viii) promotes the preservation and enhancement of local identity (Bakas et al, 2018) and local heritage (Cruz et al., 2019; Lopes et al., 2021); (ix) fosters greater iden-

tity cohesion and pride (Bakas & Duxbury, 2018); and (x) the segment can be seen as a tool to combat seasonality (Bakas et al., 2018).

The paper expands the knowledge base of the field of creative tourism and offers three main contributions: (i) it proposes an overview of the existing literature on the subject, identifying the main strands of study; (ii) it provides useful insights into the role of creativity in the development of places and destinations; and (iii) it allows the identification of different perspectives for future research in creative tourism. In addition to the above contributions, the main practical implication of this paper is the recognition by managers and policy-makers that creative tourism experiences are the result of the process of co-creation, based on creativity. Since creativity is, on the one hand, an essential feature in the tourism experience and, as such, an integral element of the tourism offers, and, on the other hand, creativity is a catalyst for interaction between local people and tourists, which gives rise to social interactions based on creative learning and sharing processes. The main limitation of this study lies in the small number of articles analyzed, since a larger number of documents would have been more suitable for a bibliometric analysis. However, since the concept of creativity has been approached in many ways, the choice to limit the analysis to documents that mentioned the term "creative tourism" was based on the attempt to analyze the internal intellectual structure of the literature on creative tourism.

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