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Trajectories and trends in creative tourism: Where are we headed?

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Creative tourism is part of a number of general trends towards more creative, relational, and locally focused styles of travel. For example, the 'live like a local' trend encourages travellers to reject the 'role' of tourist and to integrate into everyday life and culture at the destination, reciprocated by local recognition of 'temporary residents' (Richards and Marques, 2018). The rise of the experience economy (Pine and Gilmore, 1999) brought forth 'experiential tourism' (King and Zhang, 2017) and more active views of tourists as well as choices for their consumption. The 'prosumer revolution' and rise of social networking platforms meant a growing desire for customized travel itineraries and opportunities for expanding one's network and co-creation (Binkhorst and den Dekker, 2009). The desire for more-than-accumulating-tourism-experiences spawned more meaningful travel (Wilson and Harris, 2006) and 'transformational tourism' (Reisinger, 2013). As these tendencies pile on one another, propelled by broader societal changes and trends, they are inter-mingling and spawning new developments. In this crowded sea of interactive, inspiring, meaningful, and (big picture) creative activities, how is creative tourism envisioned? From the roots of creative tourism activities and strategies, what is emerging now?

In this chapter, we briefly outline what we envision as 12 major trajectories in creative tourism, organized into four general categories: taking home creative skills as well as souvenirs, finding space for creativity, cultivating meaningful travel, and connecting with creative networks and hubs.

Taking home creative skills as well as souvenirs

One of the major differences between creative tourism and cultural tourism is that the creative tourist seeks to expand not just their knowledge of the places they visit, but also their own creative skills. Many creative tourism experiences are based on the exchange of skills between hosts and visitors, which also increases the relational dimension of the experience.

In many creative experiences there is also a tangible end product, such as the production of art, photos, or craft objects. This can provide a direct link between the destination culture and the tourist and give them something to take home as an I-made-it-myself souvenir.

Creative learning and making experiences can help individuals tap into and realize their latent creative abilities (see the interview with Geetika Agrawal, Chapter 10). 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. This is the case with gastronomic creative experiences (learning to cook the local food) as well as art and crafts (learning specific techniques). The depth of immersion in these experiences can vary widely, from time-limited 'snack culture' activities to immersive mini-apprenticeships and programmes – and we expect both ends of this spectrum to grow.

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Trajectory 1: Creative gastronomy

Gastronomy has become a key element of the cultural tourism market, and there are now a wide range of courses and workshops enabling people to hone their culinary skills. Experiences that develop skills as well as provide a distinct link to local culture – learning to make pasta in Italy, *fois gras* in France, or cataplana in Portugal's Algarve region – are likely to continue growing. This can also extend to a knowledge of ingredients and how to obtain them, including foraging for wild foods. As Sónia Moreira Cabeça *et al.* (see Chapter 9) point out, these creative gastronomy experiences extend beyond specific skills to also incorporate narratives and histories of the culture and place linked to the food being prepared.

Trajectory 2: Snack culture creative tourism

In our mobile societies, the emergence of 'snack culture', the quick habit of consuming information and cultural resources, is ever more ubiquitous. Linked to the growing prevalence of consuming online digital content via smartphones, digital viewers typically consume online cultural content for about 10 minutes and there is a sense that individuals 'get addicted to the short segments' (Chung, 2014). This practice has spawned a wide range of online cultural contents; in South Korea, for example, 'snack culture' is becoming representative of the Korean cultural scene. Transferring this to the creative tourism context, to enable sampling of a variety of skill-expanding creative experiences, these new experiences are offered in time-limited 'snack'-sized pieces, providing 'snack culture creative tourism' (Seo, 2019).

Trajectory 3: Mini-apprenticeships

Alternately, individuals are seeking to develop and/or deepen their knowledge and skills through workshops and short-term immersion experiences in artistic residency-type programmes. Opportunities are emerging for travellers to work and learn with artists and artisans, such as Creative Iceland's wood carving, Icelandic knitting, and knife-making workshops, among other topics (https://creativeiceland. is; accessed 28 April 2021). Vacation With An Artist (https://vawaa.com; accessed 28 April 2021) offers a range of 'mini-apprenticeships' with master artists in different parts of the world. For example,

you can learn Japanese calligraphy with Chikako in Kyoto, street art with Pum in Buenos Aires, or monochrome drawing with Yoshi in Barcelona. These apprenticeships usually last between 3 and 7 days. During the COVID-19 pandemic, VAWAA turned to online workshops and classes delivered by members of its artistic network, a practice they are expecting to continue (see Agrawal, Chapter 10).

Finding space for creativity

The development of creative spaces has been one of the main development trends in recent decades (Richards and Wilson, 2006). Creative spaces can be formal, such as those provided by creative clusters and districts around the world (Marques and Richards, 2014), or they can be more informal, integrated into the everyday life and placemaking of the destination. Creative spaces in both urban and rural areas provide opportunities for consumers and producers to gather, to exchange ideas, and to co-create experiences. Jutamas (Jan) Wisansing (Chapter 12) points to the importance of these creative cultural spaces as a connector between local creators, the broader community, and visitors. 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.

Trajectory 4: Engaging in creative work on the road

Working in the creative industries has become more popular in recent years as people try and combine their work and their passion. Co-working spaces and living labs are becoming more common destinations for travellers. The WYSE Travel Confederation (2018) *New Horizons* survey indicated that around 8% of young travellers had used a co-working space while travelling in 2017. Those who said they were also 'developing their creativity' during travel were much more likely to use a co-working space (15%). This trend is supported by the drive towards remote working and the growing number of 'digital nomads' (Richards, 2015). With the COVID-19 pandemic accelerating remote working among a wide range of office workers, some travel firms and destinations have begun

catering to a new breed of (wealthier) nomadic worker, 'the rise of the "half-tourist" who combines work with a change of scene' (Turner, 2020).

Trajectory 5: Creative residencies

Artistic residencies have been an important part of professional development and career trajectories for artists for some time. In recent years, this professional segment has been augmented by a stream of residency offers for non-professional creators that have proliferated internationally, with a variety of training and other programmes offered in their areas. As Sara Albino and Carlos Alcobia discuss (Chapter 11), there is some tension between these two components, accompanied by processes of distinction and diversification within this movement, enabling specialties to emerge within a broader array of sites (see also Falick, 2019). This connects closely with the skills-development trend discussed previously.

Trajectory 6: Creative personal space

For people living in big cities, life has become increasingly pressured and busy. Many try to 'get away from it all' during their holidays, only to find that many destinations have also become more crowded and stressful through 'over tourism'. This has produced a growing demand for retreats and other ways of finding peaceful surroundings during travel for recharging and renewal. This is often linked to a search for (new age) spirituality, including yoga experiences, meditation, or modern-day pilgrimage. On top of this, the COVID-19 pandemic has drawn public attention to managing personal well-being and, informed by both popular and scientific writings about connections between creativity and well-being, has highlighted actively participating in creation processes as part of nurturing 'self-care' and personal wellness (see, for example, the Creating for Wellbeing website; Davidson and Tahsin, 2019). The combination of creative activities and landscapes that allow one to 'commune with nature' will also become more important as people seek to also 're-connect' and experience self-in-nature.

Cultivating meaningful travel

Travellers are increasingly seeking to extract meaning from the experiences they have. Creativity is one important strategy for giving experiences meaning and making them memorable (Tan *et al.*, 2013). Meaningful experiences also link to the final stage of the experience economy evolution suggested by Pine and Gilmore (1999), that of 'transformations'.

Trajectory 7: Transformative travel

'Travellers want, more than ever, an experience that will transform them as human beings and make them become better versions of themselves' (Miron, 2017). Creative tourism provides experiences that can change a traveller's thinking about the world and their place in it, and contribute to their own identity construction (Sano, 2016, referencing Krajnovic and Gortan-Carlin, 2007). This potential is part of a growing societal *Zeitgeist* in which 'analogue arts' (hands-on creation) and other forms of personal participation in creative activity and aesthetic self-expression are viewed as an integral dimension of personal self-development and well-being (Duxbury *et al.*, 2019; Connor *et al.*, 2018). Personal self-expression and cultivating one's 'authentic' distinctiveness are stimulated by one's cultural identities mixed with personal trajectories – and one's travel choices become part of this process.

Trajectory 8: Living like a (creative) local

The local has become the new 'authentic' (Richards, 2014), and living 'like a local' and 'immersion' are the new mottos for meaningful tourism experiences. Travel trends organization Skift has emphasized the drive for authentic, local experiences: 'People, especially millennials, want to have an authentic experience and rub shoulders with people who live in the area' (Miron, 2017). Living like a local begins with people staying in sharing economy accommodation such as Airbnb rather than a hotel (Russo and Richards, 2016). Now, Airbnb is enlisting its hosts to provide local experiences, which can also include creative elements. The ability of the 'local' to act as a space for creative transformation lies in the authenticity it can offer (see Chapter 14 by Diana Zuluaga and Diana Guerra on 5Bogota). Close local–visitor relationships can foster an extended community around creative organizations following the experiences, whose members feel connected in an ongoing way.

Trajectory 9: Social connectivity and impact

Creative tourism is an important means of bringing people together. The relational dimension of creative tourism will increase in the future as people become more concerned about social issues and developing their own social capital. Many of those who volunteer while travelling also see themselves as creative (WYSE Travel Confederation, 2018). This means there is potential to develop creative tourism experiences with a more explicitly social dimension. This might include volunteer programmes directed towards particular forms of creativity (for example, artistic skills) that can be useful in community development.

Connecting with creative networks and hubs

Creativity thrives on connections. Creative tourism has been supported by the growth of networks linking producers and consumers across regions, countries, and continents. We have been seeing increased mobility of creative people and activities as the search for new creative experiences expands. In this context, destinations have been strategically positioning themselves to attract these mobile creatives through fostering hubs and platforms for creative activities. We are also seeing creative place-making initiatives being circulated through grassroots networks and individual creatives who travel (Chatzinakos, 2017).

Trajectory 10: Holidays for the creative class

Much has been written about the rise of the creative class (Florida, 2002). Whether one believes them to be a real social class or not, there is no doubt that creative occupations are growing and that creative people often want to continue their creative consumption and inspiration gathering on holiday. This is a specific trend that has generated programmes such as Creative Tourism Austria, which links creatives with leading edge creative experiences in Austrian cities (see Paschinger, Chapter 3). Although these tend to be largely concentrated in urban areas, there is also potential for developing smaller creative clusters in rural areas. The important point is that many of these experiences are produced and curated by members of the creative class for their peers, and this requires the presence of 'trendsetters' and 'coolhunters' who can identify and promote new creative experiences.

Trajectory 11: Destinations as the hub of creative networks

Many successful creative destinations have managed to place themselves at the hub of international networks. By positioning themselves as the 'place to be' for specific creative activities and/or knowledge, they can attract people from around the globe. The development of creative networks will continue in future, as people turn their virtual contacts into physical ones. Even though we can be virtually connected anywhere, anytime, the need for physical contact is still paramount. Particularly for creative collaboration, we need to know the people we are working with personally in order to develop trust and to be able to exchange creative ideas more effectively.

Trajectory 12: Destinations as creative platforms

Cities worldwide are rapidly discovering the power of big data and open data to enable creative activities. By providing access to archives and databases, places can provide the raw material for creative activity that can spawn a range of products (such as new apps) and experiences (based on storytelling, for example). In the future, destinations will have a more important enabling role for creative tourism development by acting as platforms on which creative content can be assembled, processed, and developed. Such platforms will generate value for users and gain importance as they link greater numbers of producers and consumers, enabling the 'co-creation' of tourism products. The Welcome City Lab (https://welcomecitylab.parisandco.com; accessed 28 April 2021) in Paris provides a programme to stimulate innovation in the tourist sector including the world's first incubator that is dedicated to this sector, evolving and advancing the trends presented at the beginning of this chapter.

Creative tourism as a post-COVID-19 form of tourism?

With travel being disrupted by the COVID-19 pandemic (Burini, 2020), destinations are searching for new models of tourism for the future. The Creative

Tourism Network® is positioning creative tourism as a more sustainable and small-scale form of cultural tourism that can help local communities reconnect with the global space of flows. Although in some circumstances there may be problems of intimate contact versus the need for social distance, creative tourism is well positioned to significantly contribute to post-pandemic tourism. It is designed for small groups (e.g. families and social bubbles) and aligns well with domestic tourism and longer stays in one place – 'exploring one's city, region, or country with new perspectives on its diversities; pursuing personal interests and curiosities; and developing new skills' (Remoaldo *et al.*, 2020, p. 10). Furthermore, with the wide diversity of activities within creative tourism, its transversality is a strength, complementing and extending other types of tourism (Gonçalves *et al.*, 2020).

Creative tourism sits among an array of allied modes of tourism, such as relational tourism, conscious travel, responsible tourism, geotourism, situated tourism, and community tourism. These labels highlight 'an incremental materialization of tourism alternatives that direct attention to local benefits (and impacts) from tourism activities, emphasize conscientiousness in travel decisions and behaviours, strive to reshape host–guest relations, and prioritize local distinctiveness and diversity' (Duxbury, 2021, p. 201). These emerging alternatives to mass tourism will contribute to shaping future trajectories of travel and tourism, and it is strategic to envision creative tourism embedded within this web.

Acknowledgement

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Chapter 7