Tourism

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Introduction

The relationship between travel and creativity has always been very solid. Traveling inspired some of the most remarkable pieces of art and literature, and Gauguin, Picasso, El Greco, Pollock, O'Keeffe, Homer, Goethe, Conrad, Steinbeck, or Hemingway would probably not have produced some of their masterpieces if traveling had not been involved. Likewise, great photographs, films, and many different creative expressions exist thanks to the evocative power of traveling and the contact with the different countries and cultures it conveys.

Accordingly, traveling, and hence tourism, can constitute an important source of creativity but not exclusively reserved for great geniuses such as the examples mentioned earlier. On the contrary, the option to increase creativity through tourism is potentially open to all people who decide to embark on a trip and leave home, ready for a change.

On the other side of the ocean, tourism professionals will be trying to draw on their creative potential and ideas to do their job: to attract more and more tourists and exceed their expectations. However, before proceeding any further, let us clarify what is going to be understood by tourism in these pages.

There are different definitions of tourism that circumscribe it to personal reasons such as recreation, relaxation, and pleasure while other broader definitions extend it to business and professional purposes. In either case, the common denominator is that it entails the movement of people to countries or places outside their usual environment (World Tourism Organization). So here lies some of the keys for creative thinking: this movement brings along change and change, in turn, can facilitate the adoption of new perspectives that can help to ignite the creative process. However, this is not always the case, and while for some people traveling and tourism are stimulating activities that can trigger their creative potential, for others it is a tedious, ordinary, and sometimes stressful part of their lives. In short, not all tourism forms will lead to creativity.

Here the term "tourism" will be used in its broadest sense; namely, the movement of people to other places different from their usual residence, using the commercial and hospitality services provided by the industry (transportation, accommodation, catering, entertainment, activities, and so on). Likewise, in the text we will not make a priori distinction between tourists, travelers, or visitors because although the terms may have many different implications, the significant issue here is the relationship between individuals and creativity without preconceived assumptions.

With the aim of reflecting the connections between tourism and creativity, there have been two basic approaches that summarize the two reasons for the trip: one is the more widely studied view which focuses on the idea that by using creativity individuals,

companies, or destinations can devise new proposals and initiatives aimed at attracting more tourists. At first glance, this could be considered just a greedy marketing strategy. However, creativity can encourage innovation and individual skills as well. This approach is being researched within the field of creative tourism.

The other view, with a significantly lesser number of studies, delves into the idea that tourism, under certain conditions, can constitute a valuable resource to improve people's creativity. Both perspectives will be taken into account. The first part will deal with creative tourism and all the aspects associated with it and the second with the effects that tourism produces on travelers from a creative point of view.

Creative Tourism

The concept emerged in the 1990s with the work of Pearce and Butler (1993) who considered creative tourism as a potential type of tourism. Then, the EUROTEX Project, a cultural tourism development project funded by the European Union (1996–99) (Richards, 1998), and the first Creative Industries Mapping Documents (1998) opened new ground for the appearance of different perspectives on the subject. In addition to Richard's contributions, especially relevant and influential were the works by Landry (2000) with his creative cities approach, and Florida (2002) who highlighted the emergence of the creative consumer, coined the concept of the creative class, and established the indexes of creativity. Creative cities are characterized by using creativity as a strategic factor for urban development plans and developing the artistic, cultural, and social city life. They constitute a powerful attraction for the creative class, composed of creative people who stimulate innovation and work in the creative sector.

Scholars have offered different definitions of creative tourism that share some common elements, emphasized by Richards (2011, p. 1237): "participative, 'authentic' experiences that allow tourists to develop their creative potential and skills through contact with local people and their culture. This formulation suggests a shift towards active rather than passive forms of consumption, and an emphasis on 'living' or 'intangible' culture rather than static, tangible cultural heritage. The essence of creative tourism seems to lie in activities and experiences related to self-realization and self-expression whereby tourists become co-performers and co-creators as they develop their creative skills."

Creative Tourism and Cultural Tourism

From its very origins, creative tourism has been considered a natural sequel to cultural tourism, which in the last years has been suffering a process of overcrowding, homogenization, imitation, and lack of uniqueness that requires corrective action.

Features such as overdevelopment, undermined value reduced returns, and lack of investments have been associated with the reality of cultural tourism in recent times. As a result, other sorts of more innovative, singular forms of tourism, more difficult to duplicate, have been developed, giving rise to creative tourism initiatives, based on more interactive and authentic experiences, such as arts, crafts, and cookery workshops. It is important to note that creative tourism, though initially an evolution of cultural tourism, has managed to gain its position and become a typology on its own.

One of its main points is the development of the aspects of culture (rituals, social practices, festive events, and so on), offering a new wide range of alternatives for destinations, allowing more local cultural symbols to be shown, shared, and hence, perpetuated. Traditional music and dancing, local food technologies, ethnographic practices, or traditional crafts are examples of the type of experiences that can be enjoyed and shared by tourists and locals. This emphasis on intangible culture resources allows for fresh approaches and opportunities in those places lacking a great monumental heritage. Innovation, creativity, and entrepreneurship can complement or make up for other tangible cultural attractions, generating other products and experiences that can attract more visitors and stimulate both the local economy and the cultural idiosyncrasy of the area.

It is also important to emphasize the need to avoid the standardization of tourism products and concentrate on the individualization of tourism experiences. Creative tourism can be a way of approaching cultural tourism in a different way, paying attention to nontraditional uses of the cultural potential of destinations.

Creativity and Experience: Interaction and Authenticity

Several studies tried to identify the different components of tourism experience and its relationship with creativity (Hung et al., 2016; Tan et al., 2013). To make a tourist experience affect creative thinking and behavior, it is necessary to fully immerse tourists in some sort of interactive tourism experiences, such as the ones mentioned earlier, that can take place in different dimensions of tourism: entertainment, educational, esthetic, escapist, relaxation, involvement, and pleasure.

In addition to being interactive, experiences require authenticity: tourists need to perceive that every experience they are living is authentic. However, tourism providers have to be especially careful about creating new experiential spaces as they can convey a loss of authenticity.

The genuine preservation of culture and traditions in different populations is a powerful attraction for some tourists who would like to share idiosyncratic practices with the locals/residents in their wish to experience ancestral rites and traditions. This interest is especially important as it can help to revitalize those areas.

A highly significant aspect of creative tourist experiences is that they leave deep impressions on participants and have a profound influence on memories, level of satisfaction, and behavioral intentions (revisit intention and positive word of mouth). Those who

have pleasant memories and are satisfied are more likely to revisit and recommend the destination. This situation is more likely to happen when the process implies that tourists and locals are involved in the creation of the tourism product (cocreation). As a result, the generated creative experiences spark the desire to return to the destination, emphasizing the vital link between creative tourism and visitor loyalty.

Accordingly, to encourage memorability and loyalty, it is especially relevant to provide a high-quality experience, in which visitors are actively involved, participating in the cocreation of stimulating, interesting, and affordable activities (Suhartanto et al., 2019).

The Human Factor

The Tourists: Consumers Versus "Prosumers"

Creative tourists have quite a defined profile that makes them different from conventional tourists. After all, they are in search of experiences in accordance with their personality and their way to view life. They tend to be proactive and friendly, open to diversity, and willing to learn and share but they also avoid mass tourism and value sustainability and social and economic responsibility.

Accordingly, in creative tourism, tourists play a highly participative role, so they are considered in a different way. They possess specific features that make them coproducers of experiences becoming "prosumers" rather than consumers.

A robust link is established between consumers and producers, and the final experience will be the result of their mutual involvement in the activity. Knowledge transfer, participation, and practice are necessary ingredients to carry out the devised tasks. In this view, the collaboration of the tourist is essential. Scholars have analyzed in depth quite a few examples of this type of exchange, ranging from gastronomy, tango, flamenco, or hip-hop tourism to tourist performances in collaborative guided tours. In all of them, the interactions of tourists and providers are essential to generate the final product or activity.

It is important to note that once tourists have the opportunity to be involved in this type of proposals, they frequently lose their interest in conventional ways of traveling and seek to experiment with similar activities.

Creativity in Tourism Providers

Creativity is also considered an essential ingredient for tourism providers with the aim of their getting a better development of the sites, attractions, or destinations.

Considering that cocreation is a crucial element for a creative tourism experience, some researchers have emphasized the fundamental role of tourism providers, who should work on their creative skills consciously. This process is especially important when it is necessary to exploit the intangible value of a resource. A cocreative perspective requires the active participation of tourists with the aim of making an unforgettable and unique experience, so tourism providers should be able to "create" powerful engaging interactive approaches that call for the intimate, personal, and emotional side of tourists.

For this reason, tourism providers should get adequate training to enhance their creative skills and be able to devise cocreative approaches to add additional value to the specific site. Fostering their creativity and getting specific training about how the tourist resources can be exploited through cocreative activities can help promote new business opportunities and get a higher level of satisfaction in tourists through more memorable experiences.

Likewise, in order to facilitate creativity in tourism and hospitality employees, some studies have been developed inside organizations to propose new models based on shared knowledge within an adequate work environment and positive atmosphere (Tsai et al., 2015).

Additionally, providers of creative tourism should be able to stimulate, encourage, and promote those features associated with creative development such as tourist involvement and interactivity with the local culture to learn something new and obtain a unique experience. At the same time, they should try to fulfill tourists' needs for escapism, show consistent respect, and make visitors feel safe and secure to get the necessary peace of mind to be relaxed.

Some companies and business consultants are devoted to the training of future creative entrepreneurs and tourism professionals, organizing specific courses adapted from innovative methodologies and resources, such as Serious Play, Design Thinking, Business model Canvas, Lean Startup, the Competence wheel, or Binnakle, to name just a few. This sort of training that aims to awaken and foster the combination of creativity and entrepreneurship is especially crucial in the case of creative tourism, as most potential promoters are also small investors with limited business experience.

Creativity Occupations: The Creative Class

Together with tourism promoters and tourists, there is a third group of protagonists who form the human creative tourism triangle chart. These individuals are members of the denominated "creative class" (Florida, 2002), composed of people working in the creative sector. This group feels deeply attracted to places that have a creative atmosphere, contributing, thanks to their presence, to the configuration of even more creative space and image.

The synergies generated by this human force, together with other factors that will be analyzed in what follows, will allow the link between tourism and creativity to form a powerful symbiosis with highly interesting consequences for tourists, promoters, and residents.

Products

The most significant elements that are going to channel new creative thinking and development opportunities are the different activities, resources, spaces, services, and events that the tourism industry will exploit to devise and offer a new product.

When we talk about creative tourism products it is essential to take into account that to be considered creative and effective, the product has to be more than "new." It has to include the different features we mentioned earlier, namely, learning, emotional involvement, interaction, and cocreation, provided in an authentic atmosphere. The common aim is that the resulting activity becomes a memorable experience for the tourist.

Creative tourism products can entail two different components: tangible resources, which usually involve the implication of manual activities (cooking, handicrafts), versus intangible resources that include the living expressions and traditions inherited from ancestors (rituals, social practices, festive events, and so on) and require the use of different strategies, such as the constructivist ones. These strategies are grounded on the participants' contextualized active involvement, so knowledge is acquired through personal experiences.

Accordingly, creative tourism proposals will often depend on the ability of a destination to boost added value to their cultural heritage and natural resources to attract visitors. In the case of manual activities, the crafts sector is especially relevant as creativity is required not only to overcome the different problems and limited resources that artists have to face but to design and create products that can be attractive for potential customers. Together with artistic colonies, crafts, and gastronomy, other examples of experiences include perfume making, porcelain painting, dancing, textile art, ceramic production, and so on. These creative skills can constitute a source of tourism development, and local communities can transfer their skills in crafts and design to visitors. Currently, there are lots of different creative tourist products and routes everywhere in the world.

Valuable assets for the creation, promotion, and launching of new products are the essential existing synergies between tourism and the so-called creative industries (advertising, architecture, art, crafts, design, fashion, film, music, performing arts, publishing, software, toys and games, TV and radio, and video games; DCMS, 1998). Integrating the "products" resulting from the creative industries can enrich tourism experiences, generate tourism demand, develop new creative tourism products, and enhance place quality and attractiveness (OECD, 2014).

All types of tourism initiatives can develop new creative options that can cause a fundamental change in destinations, even having the power to transform them. Recent examples are experiences based on films, series, music, or gastronomy that share the common aim of offering more interactive approaches.

Together with products, events are highly important resources for creative development everywhere, serving to develop economic and cultural linkages between locations and communities. They offer an excellent opportunity to concentrate on different cooperating creative networks and all the elements present in the tourism industry, providing a perfect connection between creativity and tourism. Sometimes, specific events and festivals of different orientation all over the world can become a symbol around which creativity spans and develops around.

An interesting aspect of events for creative tourism is that the attendees are usually a combination of residents and tourists, so events constitute a perfect context for the interaction between them. From the point of view of creativity, the new trends in event organization are characterized by their innovative and participative orientation. The primary objective is that the staging of the event and the engaging, high involvement activities, leave a memorable and transformational experience for visitors and tourists alike. Events seek change and change triggers creativity.

Events are perfect examples of where to see the overwhelming and stimulating echo of creativity in every part of its development and final representation, for both planners and attendees. Tourists immersed in these integrating and interactive activities will share a very favorable context for creative development.

Locations

Every place has the potential to constitute a creative attraction pole for visitors. Locations have a natural, cultural, and monumental heritage that together with their human capital can join forces to project new specific innovative products, events, and experiences that shape an appealing destination irradiating a unique and special atmosphere.

Creative tourism opens the door to alternative public spaces, different from the most visited landmarks, contributing to revitalizing other parts of the destinations and control overcrowding in emblematic spots.

Cities

With the beginning of the 21st century, several scholars highlighted the strong relationship between creativity and urban contexts for many different reasons (Laundry, 2000; Florida, 2002). On the one hand, creativity was considered to play a crucial role both for creative industries and society and on the other, it was highlighted that creativity could be fostered, becoming, in this way, an essential ingredient to solve urban problems.

The reason behind this link between creativity and cities lies in different features that characterized urban areas: their dynamic and changeable nature, their significant role for innovation, and their diversity, all factors that are frequently related to creativity. For

some tourists, creativity is more easily perceived in places with a multicultural, diverse, and cosmopolitan atmosphere. Likewise, urban, cosmopolitan areas have also been considered essential poles of attraction for the so-called creative class.

All types of cities can be creative in different areas. Since 2004, there is an initiative promoted by UNESCO (UNESCO's Creative Cities Network) to agglutinate a wide range of cities that are primarily characterized by a distinctive creative profile in various fields: literature, design, crafts and folk art, film, music, media arts, and gastronomy. They claim that they offer great opportunities for cities to draw on collaborative projects to make the most of their creative assets. At present, there are more than 180 creative cities all over the world, classified under the categories mentioned earlier.

Creative tourism offers new possibilities by recovering different areas and resources, making the implied destinations more attractive. Sometimes creative people and clusters settle in neglected parts of cities, changing their physiognomy and atmosphere to become more attractive for new residents and visitors. The fact of being part of the UNESCO network of creative cities can also be a powerful stimulus for the cooperative work of different tourism managers.

Rural Environment

Especially interesting is the view that creative tourism in rural areas is more than a set of new tourist products: there is a revival of the community's social dynamics, traditions, and cultural values. In this scenario, creative tourism can contribute to the development of community-based tourism in two ways: first, it can help to foster local communities' self-confidence and empowerment, and second, it can improve the living conditions and lifestyle of autochthonous populations. It is especially significant that creative tourism can contribute to increasing enthusiasm for intercultural exchange.

The authenticity of rural environments can also attract creative initiatives, such as the settlement of artist colonies that are often transformed into crafts and design centers that become, in turn, an attraction for consumers of creative tourism. In this way, creative tourism promotes rural innovation of spaces and fosters creative job positions.

Rural environments often constitute a sort of Arcadia for people from the creative sector and lifestyle entrepreneurs who have decided to leave the city. In this context, the proliferation of creative clusters has been commonplace. The potential of the rural environment for creative development is such that a wide range of creative tourism initiatives can be found here. Examples such as arts/crafts festivals, master classes, textile crafts, folk art, or workshops are typical in rural areas all over the world.

In addition to the role of human-made creative products, rural areas may include natural resources that serve as a basis for creative proposals, customarily based on effective staging and narration. Sometimes nature itself (unique natural landscapes, wild animals) is marketed as a tourist product, and tourists become the agents of a "dramatized" performance that they could not observe by themselves without the mediation of a tourist product.

However, it is important to note that sometimes, both in the case of cities and rural areas, adversity can trigger creative behavior and strategies. There are different examples of neglected areas of cities that have been drastically transformed due to the colonization of degraded neighborhoods by artists or industrial cities that thanks to creative initiatives have entirely changed their image and projection.

Impact on Destinations

The fact that tourists become proactive agents of tourism experiences contributes to a change in the pace of life and atmosphere of destinations, becoming part of the bustling and stimulating rhythm of cities or the invigorating power of natural and rural environments. They transcend their role of visitors to become part of the community. They absorb knowledge and experiences, but they also leave their imprints behind.

These tourists, very frequently, do not feel like tourists and do not like to be identified as such. They want to be integrated into the destination, sharing as many aspects of the locals' lifestyle as possible and experiencing a sense of authentic immersion. It has been highlighted that this type of "nontourist" prefers to consider that their trips are more an extension of their everyday life than a contrast to it. They are happy to live together with the locals, interacting with them and sharing their daily lives.

This formula is becoming so popular that many new entrepreneurs are creating companies based on the interaction between tourists and locals, with meals in residents' homes, city walks, countryside exploration, and so on. In any case, the features and profile of tourists interested in this kind of interactive, cocreative activities will limit the number of potential participants.

Creative tourism also implies some sort of involvement and engagement that can be very demanding. Accordingly, there is no reason to think that creative tourism can suffer from the adverse effects of mass tourism. Equally, the activities demanded by this type of tourists are not linked to seasonality, so destinations can have visitors all through the year and maintain their authentic atmosphere.

Creative Tourism and Economic Aspects

Tourism is one of the most important industries in many countries, with a very significant impact on many other sectors. As in any other business, one of its main concerns is getting economic benefits, the more, the better. Creative tourism is no exception, and it has been considered a development tool to improve national economies, regions, and cities.

It can have a significant effect on rural areas, and there are initiatives all over the world that have confirmed outstanding results, with essential increases both in tourism visits and revenues. Very frequently, these proposals are organized in creative clusters, making places more appealing to attract visitors and therefore, contributing to the improvement of the local economy.

These types of creative tourism initiatives frequently have a positive impact on the image of regions and cities from many different points of view, so they are frequently supported by the economic development division of the regional or city government. A significant number of cities, regions, countries, and worldwide organizations have laid the foundations for the emergence of new initiatives and the coordination and dissemination of creative development projects.

With the aim of improving the economy in rural areas, some studies emphasize the need not only to plan a well-developed original tourist structure based on authentic experiences to attract visitors but to establish a quality of place perspective to attract permanent residents, specifically the "creative class." Creative workers can create new businesses and attract new firms to the area, generating more wealth. Sometimes creativity can stimulate local development and entrepreneurial initiatives. It can avoid the exodus of young people, depopulation, and lack of economic resources and become an essential economic driver for the local economy, with an increase of start-ups and spin-offs in creative industries.

Creative tourism approaches can also play a significant role in cities from an economic point of view. Although cities usually have many other interesting attractions for visitors, creative experiences undoubtedly present new options for potential travelers.

The type of business/economic structure that is usually involved in creative approaches is a small-scale tourism business that allows different kinds of entrepreneurs to set up and run their own company.

Especially significant is the case of lifestyle entrepreneurs who base their activity on their hobbies and interests, sharing their knowledge and passion with others. Making huge profits is not their primary concern. Lifestyle motives (living in a specific selected area, being their own boss, or working in something related to their interests) are their motive. Their activity is generally based on different types of creative products and approaches, such as painting or photography holidays, gastronomic experiences, spiritual or "holistic" holidays, and so on.

However, it is also essential to take into account that cultural and creative industries are somewhat vulnerable in economic terms and can suffer quite a lot in economic crisis. For the consumer, creative experiences should be something unique, stimulating, fun, memorable but also affordable.

Effects on Tourists

Effects on Tourists from Promoters' Point of View

As we mentioned earlier, most studies that try to establish the links between creativity and tourism focused on the points of view of tourism industry agents (products, providers, etc.), leaving aside quite often the tourists' views.

A highly relevant element for tourists is the impression left by the different experiences that took place during their trips. The lived episodes that are worth remembering will make tourists long for revisiting those places, motivated by the positive memories.

One of the main concerns of the industry is fostering the tourists' intention to revisit and recommend the destination, and creative tourism can constitute an excellent contribution to achieve this objective. If creative tourism experiences are memorable, tourists will want to repeat the experience and rely on the same service providers.

Different scholars have pointed out the need for more studies on creative tourism that pay attention to the tourists themselves, as very few place them in the dominant role that they should have.

This line of research highlights the need to take into account what tourists want (Tan et al., 2013) and emphasize the importance of the experiences of creative tourists and the influence of these experiences on their memories, satisfaction, and behavioral intentions, such as revisit intention and positive word of mouth (Ali et al., 2016).

The critical issue is getting to know why tourists choose creative tourism products or experiences, although, as we mentioned earlier, there are reasons to think that tourists make this choice in coherence with what they do in their real life.

Can Tourism Improve Creativity?

It is important to note that not all forms of tourism can lead to creative development. On the contrary, for creativity to be triggered, there must be several conditions, based on interactive experiences that are not commonly present in most tourist products. They are normally restricted to specific creative tourism proposals that the active tourist has to search for and engage in. These experiential products, deeply rooted in authenticity, have to imply diversity, cooperation, cocreation, and coperformance.

Research highlighted (Campos et al., 2018) that the process of cocreation before, during, and after the trip is especially satisfying and memorable for tourists. Collaborating with tourism providers to tailor the trip, participating in interactive and creative activities in the chosen destinations, and sharing the experience on return can be excellent allies to foster creativity.

Especially thought-provoking is the idea that the interaction and cooperation with different cultures that tourism induces can lead to creative thinking and behavior. Evidence from studies on multiculturalism suggests that when an individual is immersed in a different cultural context, he or she has a positive attitude toward it and is willing to broaden his or her horizons and experiences; the new surroundings will open up a world full of new perspectives that can positively contribute to trying new ways of thinking and other strategies to solve problems. In a nutshell, multicultural learning can be an excellent ally in creative development, especially when there are different experiences with a wide range of cultures. Although these studies mainly refer to situations

in which people spend some time living in the country, it leaves a door open to consider that something similar may occur on shorter trips when the creative tourist possesses the right attitude to be integrated with a new culture in an interactive way and with an adequate mindset.

Accordingly, the evidence seems to suggest that to widen their creative potential, tourists should seek more than just superficial contact with the other culture, maintain an open mind to experiences, have a positive attitude toward the other cultures, and participate in interactive situations.

However, even if tourists have not been involved in creative tourism experiences, the simple act of traveling can stimulate creative behavior. For many tourists, the change that traveling implies inspires them to transmit it to others using the endless resources that the information and communication technologies (ICT) have placed at our disposal. In this way, they generate different types of digitalized original materials through the web, referred to as tourism-created content. The resulting product can be presented using three different formats: narrative, visual, and audio (Munar, 2011). The relationship between traveling and creative production has existed for a long time. Travelers used to keep a written record of their trips, a diary or travelogue giving way to the origin of a new literary gender, travel literature, back in the 18th century. Just the privileged few who could afford to travel at those times were in a position to write.

Something similar occurred in the production of documentaries, films, video, or photography. Some years ago, technology-supported visual arts were reserved to just a few, but nowadays, ICT have opened sophisticated and accessible possibilities to convey information and manipulate materials, becoming the best ally for creativity development.

From an artistic point of view, more does not mean better, but undoubtedly, thanks to the combination of more accessible ways to travel and almost universal access to the Internet and ICT, the situation has completely changed. Many people can channel both their desire to travel and their creative germ, making it possible to experiment and put into practice ideas that would remain, otherwise, dormant.

Advantages and Limitations

Advantages

In addition to the numerous social, cultural, and economic benefits that can be accrued thanks to the mediation of creativity-based initiatives, as we have seen, the advantages of creative tourism are primarily linked to its unique, authentic character, what makes unlikely that the same activity can be reproduced elsewhere, limiting the appearance of serial reproduction. In this way, its competitive advantage is more achievable and its risk of failure less likely.

On the other hand, tourists can have a completely different experience, having the option of being immersed in the daily life, culture, and traditions of the chosen destination. Likewise, tourists have more contact with locals, establishing an enriching participative interaction between them. In this way, creative tourists can experience the detonation of their creative potential and obtain a feeling of personal fulfillment that will induce them to try to relive the experience.

Limitations

Very often creativity is seen as a marketing strategy, and tourism developers and policymakers can use its current allure to foster projects and initiatives that are not deeply rooted in the real spirit and essence of locations and populations. The hype is such that no in-depth studies are carried out to check and justify the convenience or need for these proposals. In these cases, creativity can become a fake version of some other more genuine enterprises that some try to emulate. It is not a natural consequence of the genuine interests and lifestyles of cities and regions but an external booster provoked by both the media and academics.

This position can lead as well to homogenization, or serial reproduction, mainly caused by artificial actions. It is true that the features of creative tourism and their experiential, interactive facets require some intervention to encourage creative tourists' participation because they are not merely passive consumers but active cocreators.

In addition, several studies (Richards and Wilson, 2007; Dias-Sardinha et al., 2018) have highlighted several barriers to creative development: the shortage of creative skills, the lack of creative investment and audiences, and the cumulative disadvantage of creative locations.

Besides, very often, the lack of specific local policy regarding specific types of heritage and the absence of cross-sectoral collaboration and cooperation constitute a limitation for creative tourism development.
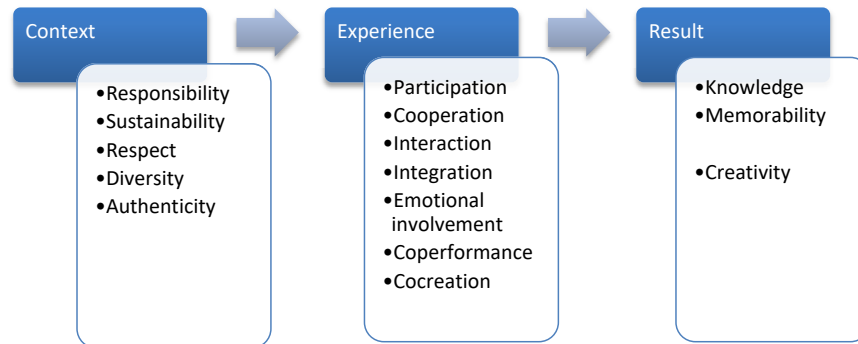
In rural areas, excessive mercantilism can derive in a loss of authenticity and idyllic atmosphere.

Regarding the impact of creative tourism on tourists and locals, very often the tourists do not experience any transformation either from a creative point of view or an intercultural perspective. For locals, sometimes it can even have negative consequences as part of their authenticity can be lost if the emphasis is put on the marketing and commercial side.

Developing a creative product, city, or region is much more than placing the adjective "creative" before the noun because it is fashionable and trendy nowadays. As we saw, a thriving creative project requires a thoughtful analysis of all the elements that come into play to produce something unique, interactive, experiential, and cocreative based on authenticity. In order to achieve this purpose, it is mandatory that both the tangible and intangible aspects of culture are fully respected to be able to genuinely transmit to our descendants what we learned from our ancestors.

Conclusions

A perfect symbiosis between creativity and tourism is necessary to take into account a series of concepts, mentioned throughout the text, that can be considered fundamental for creative development and responsible tourism. The more features the tourism experience includes the more options for creativity to be fostered and increased. They can be recapitulated in the following graphic:

Context	Experience	Result
•Responsibility •Sustainability •Respect •Diversity •Authenticity	•Participation •Cooperation •Interaction •Integration •Emotional involvement •Coperformance •Cocreation	•Knowledge •Memorability •Creativity

It is also especially significant to take into account that creative tourism does not necessarily imply the development of significant infrastructure or large investments. New projects are frequently based on exploiting the numerous existing authentic resources, applying creative formulas with the aim of attracting both professionals from the creative sector and tourists with an open mind, willing to be integrated into a new stimulating experience that will make them feel fulfilled in the personal and professional arena. In this way creativity dominates the whole process, producing new opportunities for destinations and their residents, promoting the establishment of creative professionals, and awakening and fostering tourists' creative potential.

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