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DOES CREATIVE TOURISM CONTRIBUTES TO CREATIVE ECONOMY OF A COUNTRY? A REVIEW OF RECENT RESEARCH

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ABSTRACT

The world economy continues to evolve and the 'creative economy' a word coined by John Howkins is considered a phenomenon of the 21st century's economy having both commercial and cultural value. The creative economy is made up of 'creative industries': art, culture, design, entertainment, media and innovation and 'tourism' is also considered one such creative industry. The term 'creative tourism' introduced by Richards and Raymond is often seen as a form of or an extension of cultural tourism. The predominant feature differentiating creative tourism is 'active participation' of travellers in the culture of the host community in comparison to cultural tourism that is passive. Though countries around the world continue to embrace creative tourism, its contribution towards a creative economy of a country is yet to discover. By conducting a 'systematic review' of recent papers on creative tourism, authors of this paper attempts to assess whether creative tourism contributes to creative economy. The specific research questions addressed in this review are; (a) what is the contribution of creative tourism towards a creative economy of a country? (b) Which creative industries facilitate the development of creative tourism in a country? The review found that creative tourism contributes some way to all four

dimensions of a creative economy: Economic, Social, Cultural and Sustainable development and creative industries that fall under the UNCTAD categories of Heritage (traditional cultural expressions, and cultural sites), Art (visual art and performing art), and Functional creations (design) predominantly facilitate creative tourism development of a country.

Keywords: Creative Economy, Creative Tourism, Creative Industries

INTRODUCTION

With the recognition of 'creativity' as an economic engine of the twenty-first century, the phrase 'creative economy' coined by Howkins (2001) emerged demonstrating the relationship between creativity and economy. The creative economy is made up of creative industries and tourism is also considered a creative industry (Richards, 2011). Richards and Raymond coined 'creative tourism' by establishing the connection between creativity and tourism (Richards and Raymond, 2000). Despite the differences in the definition of creative tourism, many countries have embraced creative tourism, both on the world market (Santa Fe, New Zealand, etc.), the European tourism market (Creative Austria - creative arts, crafts and culinary holidays in Austria,

Barcelona creative tourism, Creative Paris, etc.) and the international organization Creative Tourism Network. Though practiced in many countries, the contribution of creative tourism in the development of creative economy of a country and the creative industries facilitating such a development has not received much attention from researchers. Therefore, this review tries to bridge this knowledge gap by reviewing twenty four research papers published during the period of 2007 to 2019 to find answers to two objectives; (a) what is the contribution of creative tourism towards a creative economy of a country? (b) Which creative industries facilitate the development of creative tourism in a country?

LITERATURE REVIEW

Tourism and its contribution to an economy

Tourism is one of the fastest growing industries in the world and its strength as an economic activity and its contribution towards sustaining the development of national, regional and local economies is well recognized (Kärholm, 2011; Ramos et al., 2014). Tourism's contribution to Gross Domestic Product (GDP), direct, indirect and induced employment generation, visitor exports and investments is well documented in annual reports of World Travel & Tourism Council (WTTC). Furthermore, Petkovic Pindzo (2012) reports tourism's impact as the main initiator of economic growth, investments, general improvement in the society and environmental sustainability and Richardson (2014) reports tourism's ability to alleviate poverty and advance food security.

Emergence of creative economy and creative tourism

Starting from early 90s the words 'creative' and 'creativity' have gained tremendous popularity and by now

creativity is considered an economic engine of the twenty-first century. While Chartrand (1990) cited in Lindroth et al. (2007) defines individual creativity as 'something that occurs when an individual steps beyond traditional ways of doing, knowing and making', Tiemann et al. (2009) cited in Srбуhi (2016) observes creativity as having many definitions with many subtle differences, but most of those definitions centre on newness — the creation of something new.

The word 'creativity' is used in all spheres as cited in Gordin and Matetskaya (2012); creative city (Landry, 2000); creative tourism (Richards and Raymond, 2000), creative economy (Howkins, 2001), creative jobs and creative class (Florida, 2002) and creative industries (Pratt, 2009). Smith (2005) cited in Lindroth et al. (2007) discusses the increasing importance of using creativity in the development of cities and destinations.

Creative economy

The 'creative economy' shows the relationship between creativity and economics and many definitions are found; 'new way of thinking and doing. The primary inputs are our individual talent or skill' (Howkins, 2001); a specific approach to development of the economy based on the synergy of economy, culture and technology (Radović, and Piper, 2016). UNCTAD Report (2008) recognizes the contribution of creative economy towards national GDP, economic diversification, achievement of sustainable development goals, income generation, job creation, and export earnings while promoting social inclusion, cultural diversity and human development.

Due to the growing importance of the creative economy and its occupations, certain countries have taken giant strides in this direction. The examples include; Thailand launching Creative Thailand policy in 2009 and creative economy

becoming a priority sector (Wattanacharoensil & Schuckert, 2014) and Indonesia forming Ministry of Tourism and Creative Economy in the belief that the economy, culture, arts and heritage are indivisibly connected (Nirwandar, 2012, cited in Nikica & Piper, 2016). The creative economy is made up of creative industries and tourism is considered a creative industry (Richards, 2011 p.1; Boston Redevelopment Authority, 2005).

Creative tourism

Creative tourism demonstrates the relationship between creativity and tourism.

The concept of creative tourism dates back to 1993 when it was recognized as a potential form of tourism by Pearce and Butler though they did not define the term clearly (Richards, 2011 cited in Siow-Kian Tan et al. 2013). Though creative tourism was initially defined as ‘an extension or a reaction to cultural tourism’ (Richards and Raymond) or as a form of cultural tourism (Ohridska-Olson, 2010), many definitions emerged thereafter.

In 2003, Raymond redefined creative tourism as a development from cultural tourism, which involves learning a skill on holiday that is part of the culture of the country or community being visited; it offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken and UNESCO defined creative tourism as travel directed towards an engaged and authentic experience with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture (UNESCO: Creative Cities Network, 2006:3).

With regard to the nature of creative tourism, it is not so place-bound as cultural tourism in general is, because creative tourism utilizes tourist resources that are processes in essence – like dances, singing, crafts, painting, festivals (Prentice and Andersen, 2003) and is, therefore, more sustainable in nature than traditional cultural tourism based on the consumption of built environments (Richards and Wilson, 2006).

Relationship between creative economy and creative tourism

Creative economy is all about ‘new way of thinking and doing’ (Howkins, 2001). Therefore tourism can no longer rely solely on the traditional tourism products such as ‘Sun, Sea and Sand’ (3Ss). The new product opportunities emerges as creative tourism is considered the ‘next generation of cultural tourism’. This shift is necessary and justified from both tourism demand and tourism supply point of view.

From the point of view of tourism demand, ‘creative tourists’ are no longer satisfied with pure observation of cultural spectacles but look for active participation – they travel to Argentina to learn to dance tango, to Russia to paint icons, to France to cook traditional provincial dishes (Rossitza, & Stanislav, n.d). The visitors are expecting an opportunity to develop their creative potential through active participation in courses and learning experiences typical of the destination (Richards & Raymond, 2000). The ‘creative tourists’ seek unique experiences that bring them closer to the local residents’ way of life and develop empathic relationships with them (Prentice & Andersen, 2007; Richards & Wilson, 2006). The development of creative, experience-based tourism products can be regarded as part of ‘new tourism’, which is a response to changing tourism demand (Alsos et al. 2014; Clausena Madsen 2014; Fernandes 2011).

From the point of view of tourism supply, creative tourism is beneficial as acknowledged by many authors; ability to meet the desire of tourists for 'experiential tourism' (Prentice, 2001: 2005; Smith 2006), opportunity for small creative enterprises to develop new markets and a creative means of using existing resources; ability to differentiate and strengthen identity and distinctiveness of

destinations in saturated markets (Richards and Marques, 2012).

Duxbury and Richards (2019) observe that creative tourism idea was taken up in so many places, but they are surprised with the creative diversity of the different forms of creative tourism that emerged around the world as cited in Table 1 below;

Table 1: Practice of Creative Tourism by Regions

Region	Country	Practices of creative tourism
Australasia	New Zealand	
Europe (apparent 'cradle' of creative tourism)	Barcelona	Became the inspiration and home base for the international Creative Tourism Network (CTN)
Asia	China	Creative districts - 798 Art Zone in Beijing and M50 in Shanghai (Sep, 2015)
	Korea	'Korean Wave' (Hallyu)
	Thailand	First creative tourism destination in Asia' in support of developing creative economy under the theme 'Discover the Other You'
Africa	Mali	Range of creative experiences in the village of Siby (Marques, 2012)
The Americas	Santa Fe in New Mexico	Designation of Creative City by UNESCO
	Montreal in Canada	A Guide to Creative Montreal was published in 2013, bringing together many attractions related to the creative economy
Latin America	Brazil	Porto Alegre, launched an extensive series of workshops around local Gaúcho culture and hosted a major international conference on creative tourism (Richards, 2013)

Source: Compiled by Authors

Looking back at last 20 years, they identified four distinct types of creative tourism; Creative tourism 1.0 (2000) being active learning experiences developed in a workshop or more formal learning setting (Richards and Raymond, 2000); Creative Tourism 2.0 (2005) being the creation of destination-based networks, such as Creative Tourism Barcelona and Creative Tourism Austria (Courlet, 2012); Creative Tourism 3.0 (2010) being the recognition of growing links between tourism and the creative industries (OECD, 2014) and Creative Tourism 4.0 (2015) being developed by Airbnb in their new programme of experiences.

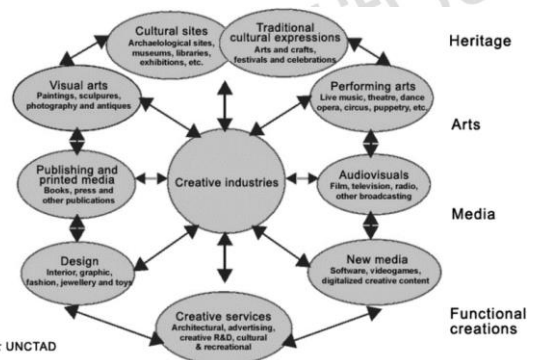
Uncontestably tourism industry is a major contributor for national economies and considered a \$3-billion-a-day business (UNCTAD, 2018). It has become a main source of foreign exchange accounting for up to 40% of GDP for one-third of developing countries and one-half of least developed countries. However, being considered a creative industry, does creative tourism contribute to a creative economy of a country? Despite having a clear answer to this question, the countries all over the world seem to embrace creative tourism at different levels; national, local and rural. Therefore authors attempt to address this question based on the papers reviewed.

Link between creative industries and creative tourism development

The creative economy is made up of creative industries and the Department for Digital, Culture, Media & Sport (UK) defines creative industries as ‘those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property’. In naming the specific industries that fall under creative economy, Howkins (2001) broadly identified art, culture, design, entertainment, media and innovation as relevant sectors. However, both Boston Redevelopment Authority (BRA) (2005) and Richards (2011) included ‘tourism’ as a creative industry. Going one step further, BRA (2005) tries to establish the specific link between creative industries and tourism by seeing them as reciprocal and further explains the connection stating that tourists provide a potential market for many creative industries and hence are revenue generators, and the industries themselves may also be part of a package that attracts people to a destination.

Currently there are four different models of the creative industry; UK DCMS Model, Concentric Circles Model, UNCTAD Model and Thailand Model (Wattanacharoensila & Schuckertb, 2014). The UNCTAD (2010) classification of creative industries is depicted in Figure 1 below;

Figure 1: UNCTAD Classification of Creative Industries



Source: UNCTAD Report (2010 .p8)

Source: UNCTAD

The creative element in tourism refers to the active participation of both tourists and the local community, encouraged to share their traditions and customs with visitors (Hwang, Chi, & Lee, 2016; Woosnam & Aleshinloye, 2018). According to Krajnovic and Gortan-Carlin (2007), the experience gained in creative tourism represents a sort of 'mental souvenir' for tourists, usable in everyday life, and as a way of building their identity.

This paper predominantly addresses Creative Tourism 3.0 (2010) that recognizes growing links between tourism and the creative industries (OECD, 2014). Though many studies around the world provide evidence for such links as presented in their findings, creative industries facilitating the development of creative tourism in support of a creative economy is scarce. Therefore, this paper attempts to address the question 'which creative industries facilitate the development of creative tourism in support of a creative economy'?

METHODOLOGY

The authors adopted 'systematic review' approach for the analysis. A systematic review is defined as a clearly formulated question that uses systematic and explicit methods to identify, select, and critically appraise relevant research, and to collect and analyze data from the studies that are included in the review (Cochrane Collaboration, 2014 cited in Siddaway et al 2019). Systematic reviews are considered to be a methodical, replicable, and transparent approach. Prior to conducting a systematic review, authors need to decide the 'type of review' most appropriate. There are two types; qualitative and quantitative and the appropriateness will depend on the nature and state of the existing literature, research question(s), and theoretical and empirical issues. The authors conducted a 'qualitative review' as the questions are

open ended. There are two types of qualitative research synthesis: a narrative review and a meta-synthesis. A meta-synthesis or qualitative meta-analysis (Schreiber, Crooks & Stern, 1997) is considered appropriate when a review aims to integrate qualitative research and synthesize qualitative studies on a particular topic in order to locate key themes, concepts, or theories that provide novel or more powerful explanations for the phenomenon under review (Thorne, Jensen, Kearney, Noblit & Sandelowski, 2004 cited in Siddaway et al 2019). The authors used meta-synthesis as the review aims to synthesize qualitative studies related to creative tourism.

To conduct systematic review, the authors followed stages cited in Siddaway et al. (2019). The process started by identifying clear, specific, and answerable research questions related to 'creative economy' and 'creative tourism' and breadth of the review was confined to 24 articles considering time-constraints. The authors searched for a similar review already done in this area but found none. By familiarizing with the literature, authors came up with two research objectives and identified the relevant concepts with the area of review; dimensions of creative economy and types of creative industries. As authors could not find a criteria originating from previous studies to address research objective 1, main dimensions of a creative economy and the sub elements that fall under each main dimension were borrowed from UNCTAD Creative Economy Report (2010, p.23). To address research objective 2, out of the four frameworks defining creative industries named above, UNCTAD (2010) definition of creative industries cited in Figure 1 was used. The reasons for selecting this framework is twofold. First reason being its continued engagement in reporting the creative industries' performance worldwide and the second reason being the need to

maintain consistency between the frameworks used for the analysis of this paper (research objective 1 used UNCTAD definition of the dimensions of a creative economy).

Thereafter authors considered preliminary inclusion and exclusion criteria considering research questions (topic and scope) and time frame and identified relevant articles using search terms creative economy, creative tourism and creative industries using electronic databases. To minimize bias and errors in the study selection process, articles from any country adopting creative tourism in the recent past were considered. Thereafter Title, Abstract, Discussion and Conclusion of chosen journal articles were reviewed and extracted all potentially relevant information. Tables were constructed to summarize the findings with regard to each research objective and results are cited below;

ANALYSIS OF ARTICLES

What is the contribution of creative tourism towards a creative economy of a country?

The review of articles related to research question 1 above was conducted using the criteria for creative economy suggested by UNCTAD Creative Economy Report (2010, p.23). It recognizes that creative economy is deeply rooted in national economies and identifies four dimensions of a creative economy; Economic, Social, Cultural and Sustainable development. The assumption made by the author is, if creative tourism is capable of contributing to the dimensions of a creative economy, the adoption of creative tourism by national economies can be justified. The outcome of the analysis follows;

Economic Aspects

An 'economic' aspects relate to producing economic and employment

benefits in related services and manufacturing sectors. The economic benefits include; promoting economic diversification, revenues, trade and innovation and other benefits include; help reviving declining urban areas, opening up and developing remote rural areas, and promoting the conservation of countries' environmental endowments and cultural heritage (UNCTAD report 2010, p. 23). Out of the 24 papers reviewed, following articles confirm the contribution of creative tourism towards an 'economic aspects' of creative economy.

Jelinčić and Zuvela (2012) study in Croatia found that creative tourism can be a 'development driver' for both cities; one over-developed with heritage resources and the other under-developed with cultural/creative industries. Della Lucia and Segre (2017) study in Italy identified tourism as an important driver of 'local development' (inter-municipal level) based on cultural tourism and made-in-Italy, and innovative paths based on the co-agglomeration of cultural heritage and content and information industries. Kostopoulou (2013) study identifies the role of historic revitalized urban waterfronts in becoming a catalysts for 'urban economic regeneration'. Lee, Wall, Kovacs and Kang (2016) study in Canada found the ability to develop creative economy of 'rural municipalities' using culinary tourism-focused strategy. Wattanacharoensila & Schuckertb (2014) study in Thailand identified tourism as an important driver for 'national level development'. Rewal (2018) study in India confirms ability of creative tourism to 'uplift the economy' of the place and Booyens & Rogerson (2015) study in Cape Town confirms 'urban regeneration' and 'innovation' through creative tourism. Table 2 summarizes the contribution of creative tourism towards an economic aspects of creative economy.

Table 2: Contribution of creative tourism towards an economic aspects of creative economy

Economic Aspects		
Criteria	Country	Author/s
Promoting economic diversification	Croatia	Jelinčić and Zuvela (2012)
	-	Kostopoulou (2013)
	Thailand	Wattanacharoensila & Schuckertb (2014)
Revenues	Thailand	Wattanacharoensila & Schuckertb (2014)
	India	Sushma Rewal Chugh (2018)
Trade		-
Innovation	Italy	Della Lucia and Segre (2017)
	Thailand	Wattanacharoensila & Schuckertb (2014)
	Cape Town	Booyens & Rogerson (2015)
Reviving declining urban areas	Croatia	Jelinčić and Zuvela (2012)
	-	Kostopoulou (2013)
	Thailand	Wattanacharoensila & Schuckertb (2014)
	Cape Town	Booyens & Rogerson (2015)
Open up and develop remote rural areas	Italy	Della Lucia and Segre (2017)
	Canada	Lee, Wall, Kovacs and Kang (2016)
	Thailand	Wattanacharoensila & Schuckertb (2014)
Promote conservation of countries' environmental endowments and cultural heritages	Croatia	Jelinčić and Zuvela (2012)
	-	Kostopoulou (2013)
	Italy	Della Lucia and Segre (2017)
	Canada	Lee, Wall, Kovacs and Kang (2016)
	Thailand	Wattanacharoensila & Schuckertb (2014)
	Portugal	Carvalho, Ferreira, and Figueira, (2016)

Source: Compiled by Authors

Table 2 above shows that the highest contribution is towards promoting conservation of countries' environmental endowments and cultural heritages followed by revival of declining urban areas. Promoting economic diversification, innovation, and opening up and developing remote rural areas are

other contributions with equal share. The contribution towards revenue generation is also observed to a lesser extent. The contribution to trade is not observed as trade may not be a dimension relevant to creative tourism as the consumption takes place at the destination.

Social Aspects

The ‘social’ aspects refer to the contribution towards employment generation (UNCTAD, 2010, p.24). As creative industries rely on the creative inputs (knowledge) and specific skills of the employees, the contribution of the creative industries to employment seems significant and account for around 2 to 8 per cent of the workforce in the economy depending on the scope of the sector (UNCTAD, 2010, p.24). As a result, creative industries are a way of boosting employment. Another aspect of social dimension is the quality of jobs created by the creative economy leading to greater levels of employee satisfaction. Yet another important social aspect of the creative industries is its role in fostering social inclusion. Creative activity is also considered important for individual health and psychological well-being (UNCTAD, 2010, p.24). As many women are employed in creative industries such as art crafts, fashion-related areas etc. creative economy can be a catalyst for promoting gender balance in the creative workforce. The other social aspects include;

facilitation of greater absorption of some categories of marginalized talented workers involved in creative activities into the formal national economies and facilitating educational systems in culture and the arts. Out of the 24 studies reviewed, following articles confirm the contribution of creative tourism towards ‘social aspects’ of creative economy.

Bakas et al. (2019) study in Portugal found the contribution of small-scale art festivals in creating social value by increasing the host community’s pride and reinforcing the social fabric of the festival’s ‘portable’ community in part through these creative tourism activities. Macfarland et al. (2019) study in rural Mexico found community and community participation as a vital factor for Agro tourism as the tourists are looking for novelty by connecting to local people. Wattanacharoensila & Schuckertb (2014) study in Thailand confirms contribution towards employment generation. Table 3 summarizes the contribution of creative tourism towards social aspects of creative economy.

Table 3: Contribution of Creative tourism towards social aspects of creative economy

Social Aspects		
Criteria	Country of origin	Author
Employment generation	India	Sushma Rewal Chugh (2018)
	Mexico	Macfarland et al. (2019)
	Canada	Lee, Wall, Kovacs and Kang (2016)
	Thailand	Wattanacharoensila & Schuckertb (2014)
Quality of jobs leading to greater employee satisfaction	-	-
Fostering social inclusion	Portugal	Bakas et al. (2019)
	-	Kostopoulou (2013)
	Mexico	Macfarland et al. (2019)

	Thailand	Wattanacharoensila & Schuckertb (2014)
Individual health and psychological well-being	-	-
Promoting gender balance	India	Sushma Rewal Chugh (2018)
	Saint Petersburg	Gordin and Matetskaya (2012)
	Thailand	Wattanacharoensila & Schuckertb (2014)
Facilitation of greater absorption of some categories of marginalized talented workers involved in creative activities into the formal national economies	Thailand	Wattanacharoensila & Schuckertb (2014)
Facilitating educational systems in culture and the arts	Thailand	Wattanacharoensila & Schuckertb (2014)

Source: Compiled by Authors

Table 3 shows that creative tourism is capable of contributing towards the social dimension of a creative economy especially through employment generation and fostering social inclusion. Similarly contribution towards promoting gender balance can be assumed due to high employment of women in creative industries such as art crafts. Both absorption of some categories of marginalized talented workers and facilitating educational systems in culture and the arts are confirmed by the study from Thailand. However, the contribution towards balance social aspects cited in Table 3 cannot be confirmed without evidence.

Cultural Aspects

Culture simply refers to the shared values and traditions that identify a community or a nation. Cultural activities give rise to both economic and cultural value and the latter can provide a

distinctive contribution to individuals, to the economy and to society (UNCTAD, 2010, p.25). The cultural value of identity at the level of a nation, region, city, town or community and the role of the creative industries in promoting cultural diversity are two important cultural aspects. UNESCO World Report (2009) examines cultural diversity in four areas languages, education, communication and cultural content, as well as creativity and the marketplace. Both cultural value of identity and role of the creative industries in promoting cultural diversity are observed in majority of studies reviewed. Table 4 summarizes the contribution of creative tourism towards cultural aspects of creative economy.

Table 4: Contribution of creative tourism towards a cultural aspects of creative economy

Cultural Aspects		
Criteria	Country of origin & Level of identity	Author
Cultural value of identity	Alqueva Region/ Portugal	Dias-Sardinha et al. (2019)
	City level/ Croatia	Jelinčić and Zuvela (2012)
	National or Regional level/ Republic of Macedonia	Dimeska (2017)
	Inter-municipal level/ Italy	Della Lucia and Segre (2017)
	Urban areas	Kostopoulou (2013)
	City/ Saint Petersburg	Valery Gordin and Marina Matetskaya (2012)
	National/Thailand	Wattanacharoensila & Schuckertb (2014)
	Small cities and rural areas/ Portugal	Bakas et al. (2019)
	City of Loulé in the region of the Algarve/ Portugal	Carvalho, Ferreira, and Figueira, (2016)
	City/Cape Town	Booyens and Rogerson (2015)
	City (Bangkok)/ Thailand	Srihirun, and Sawant (2018)
	Rural municipalities/ Canada	Lee, Wall, Kovacs and Kang (2016)
	Rural/ Mexico	Macfarland et al. (2019)
	Region/ Portugal	Jorge Ramos, Veronika Rosová, Ana Cláudia Campos (2018)
Himachal Pradesh / India	Sushma Rewal Chugh (2018)	
Promoting cultural diversity	All countries cited above	All the studies cited above

Source: Compiled by Authors

Table 4 shows that creative tourism is capable of contributing towards the cultural dimension of a creative economy. The cultural value of identity has the highest contribution due to the uniqueness of cultural value of identity irrespective of whether it is a nation, region, city, town or community, rural or any other. The role of

the creative industries in promoting cultural diversity is also applicable to majority of studies due to the differences in languages, education, communication and cultural content, as well as creativity and the marketplace in each of the studies. Apart from criteria specified by UNCTAD, in Table 4, the study of

Carvalho, Ferreira, and Figueira, (2016) in Portugal reports the contribution of music festivals (MED festival) in ‘repositioning’ the city as a touristic destination.

Sustainable development Aspects

The contribution of creative industries towards sustainable development is recognized (UNCTAD, 2010, p.26). The ‘cultural sustainability’ refers to a development process that maintains all types of cultural assets, from minority languages and traditional rituals to artworks, artefacts and heritage buildings and sites (UNCTAD, 2010, p.26). One aspect of sustainable development is its compatibility with rules and objectives of ‘environmental protection and preservation’ achieved due to usually less dependence on heavy industrial infrastructure in creative industries production. The next aspect of sustainable development is creative industries’ ability to offer a vast platform to an ‘ethical business’. Yet another aspect is encouraging ‘innovation’ to ensure

sustainability in ethical trade. Out of the 24 studies reviewed, following articles confirm the contribution of creative tourism towards ‘sustainable development aspects’ of creative economy.

Gordin and Matetskaya (2012) study identifies new approaches for creative tourism development in St. Petersburg as an important tool for the sustainable development of the industry. The focus is on using the creative potential in the sphere of the arts and culture as a basis for cultural heritage development. The other studies confirming contribution of creative tourism through innovation include; Wattanacharoensila & Schuckertb (2014) study in Thailand, Booyens & Rogerson (2015) study in Cape Town and Gordin and Matetskaya (2012) study in Saint Petersburg. Table 5 summarizes the contribution of creative tourism towards sustainable development aspects of creative economy.

Table 5: Contribution of creative tourism towards sustainable development aspects of creative economy

Sustainable development		
Criteria	Country of origin	Author
Environmental protection and preservation	Thailand	Wattanacharoensila & Schuckertb (2014)
Platform to an ‘ethical business’	Saint Petersburg	Valery Gordin and Marina Matetskaya (2012)
Encouraging ‘innovation’	Saint Petersburg	Valery Gordin and Marina Matetskaya (2012)
	Thailand	Wattanacharoensila & Schuckertb (2014)
	Cape Town	Booyens & Rogerson (2015)
	Italy	Della Lucia and Segre (2017)

Source: Compiled by Authors

Table 5 shows that creative tourism is capable of contributing towards the

sustainable development aspects of creative economy. The encouragement of

innovation has the highest contribution followed by environmental protection and preservation and platform to an 'ethical business' with lesser contribution.

Which creative industries facilitate creative tourism development in a country?

The article review related to research question 2 above was conducted using UNCTAD (2010) classification of creative industries that recognizes Heritage, Art, and Functional creations as three of the main categories of creative industries as cited in Figure 1. The categories of creative industries facilitating the development of creative tourism identified through the review follows;

Heritage

Out of the 24 papers reviewed, most number of creative industries facilitating creative tourism fall in to the category of 'Heritage'. UNCTAD classifies heritage in to two categories; traditional cultural expressions and cultural sites. Traditional cultural expressions are of different types and 'art crafts' were used for creative tourism development in Rewal (2018) study in India that focuses on art of pottery, leather craft, embroidered silk handkerchiefs, wooden articles, and woollen articles; Gordin and Matetskaya (2012) study in Saint Petersburg focusing on glassworks, decorative and applied arts, ceramics and tapestry and St. Petersburg's espalier etc; Robert (2014) study in Mali emphasising promotion of arts and crafts products, including indigo and mud dyed cloth, wood carvings, gold and silver work, and ethnic musical instruments and Wattanacharoensil & Schuckert (2014) in Thailand focusing on crafts and weaving.

Both studies of Bakas et al. (2019) and Carvalho et al. (2016) from Portugal, Booyens and Rogerson (2015) study in Cape Town and Robert (2014) study in Mali were based on creative industries

associated with 'traditional cultural expressions' emphasising 'festivals' and included either one or more of the festival categories; arts, music, culture, history, urban spaces and social dynamics.

Another set of studies; Srihirun, and Sawant (2018) from Thailand, Lee, Wall, Kovacs Kang (2016) study from Canada, Rewal (2018) study from India and Wattanacharoensil & Schuckert (2014) study from Thailand focusing on 'traditional cultural expressions' were based on creative industries associated with 'culinary tourism'.

Macfarland et al. (2019) study in Mexico used 'agro tourism' for developing creative tourism and the study of Ramos, Rosová and Campos (2018) in Portugal used traditional industry of 'salt production'. The 'cultural sites' category of heritage were used for creative tourism development in Dias-Sardinha et al. (2019) study in Portugal, Jelinčić and Zvela (2012) study in Croatia, Dimeska (2017) study in Republic of Macedonia, Della Lucia and Segre (2017) study in Italy, Gordin and Matetskaya (2012) study in Saint Petersburg, Kostopoulou (2013) study on revitalized urban waterfronts and the study of Mali by Robert (2014). The creative industries associated with these studies used either one or more of heritage resources, other local resources (natural and cultural resources), cultural/creative industries and cultural tourism.

Arts

The next main category of creative industry identified by UNCTAD falls in to 'Arts' that are of two types; visual arts and performing arts. The studies of Rewal (2018) study in India and Gordin and Matetskaya (2012) study in Saint Petersburg included painting and porcelain painting respectively that falls under 'visual art' category. The performing art category emphasising local music was found in Rewal (2018) study in India and Thai boxing, massage and performing arts classes and lessons in rice

farming, and the Thai language were found in the study of Wattanacharoensil & Schuckert (2014) in Thailand.

Functional creations

This is another category of creative industries identified by UNCTAD and jewellery and doll making in Gordin and Matetskaya (2012) study in Saint Petersburg falls in to this category as well.

Table 6 summarizes the creative industries facilitating creative tourism development based on the analysis above.

Table 6: Creative industries facilitating creative tourism development

Author	Country	Creative industry
Heritage – Traditional cultural expressions		
Sushma Rewal Chugh (2018)	India	Art crafts
Gordin and Matetskaya (2012)	St Petersburg	
Robert Richardson (2014)	Mali	
Wattanacharoensil & Schuckert (2014)	Thailand	
Booyens and Rogerson (2015)	Cape Town	Festivals
Bakas et al. (2019)	Portugal	
Carvalho, Ferreira, and Figueira, (2016)	Portugal	
Robert Richardson (2014)	Mali	
Srihirun, and Sawant (2018)	Thailand	Food tourism (culinary)
Lee, Wall, Kovacs and Kang (2016)	Canada	
Sushma Rewal Chugh (2018)	India	
Wattanacharoensil & Schuckert (2014)	Thailand	
Macfarland et al. (2019)	Mexico	Agro tourism
Jorge Ramos, Veronika Rosová, Ana Cláudia Campos (2018)	Portugal	Salt production (traditional industries)
Heritage - Cultural sites		
Dias-Sardinha et al. (2019)	Portugal	Heritage resources
		Other local resources (natural and cultural resources)
Jelinčić and Zuvela (2012)	Croatia	Heritage resources
		Cultural/creative industries
Dimeska (2017)	Republic of Macedonia	Cultural tourism

Maria Della Lucia and Giovanna Segre (2017)	Italy	Cultural tourism
		Made-in-Italy
		Cultural heritage
		Content and information industries
Gordin and Matetskaya (2012)	St Petersburg	Cultural heritage
Kostopoulou (2013)	-	Historic revitalized urban waterfronts
Robert Richardson (2014)	Mali	Heritage resources, Cultural heritage
Art – Visual arts		
Sushma Rewal Chugh (2018)	India	Painting
Gordin and Matetskaya (2012)	St Petersburg	
Art – Performing arts		
Sushma Rewal Chugh (2018)	India	local music
Wattanacharoensil & Schuckert (2014)	Thailand	Performing arts classes and lessons in rice farming, and the Thai language
Functional creations		
Gordin and Matetskaya (2012)	St Petersburg	jewellery, doll making

Source: Compiled by Authors

Table 6 above shows that out of the creative industries identified by UNCTAD, 'Heritage' and 'Arts' are mostly used for creative tourism development in respective countries. Irrespective of the country of origin, creative industries based on Heritage was used for creative tourism development by most (58%) of the studies. Within the Heritage category, under 'Traditional cultural expressions', art crafts, various types of festivals and culinary tourism were used by 4 studies each and agro and traditional salt production was used by 1 study each. Under 'cultural sites' category of Heritage, 29% of the studies were found and heritage resources, cultural tourism and creative industries were used for creative tourism development.

Within the 'Art' category, two studies each were found under both visual arts and performing arts. Only one study focused on Functional creations and jewellery, doll making were cited as creative industries supporting creative tourism development.

DISCUSSION

The systematic review attempted to achieve two objectives and the findings relating to each objective are being presented in the next sections.

Contribution of creative tourism towards a creative economy of a country

The first objective of the review was to 'assess the contribution of creative tourism towards a creative economy of a country'. The assessment was based on four dimensions of a creative economy; Economic, Social, Cultural and Sustainable development suggested by UNCTAD (2010).

Table 2 summarizes the results of the analysis with regard to 'economic' dimension. Out of the criteria used for assessing economic dimension, the highest economic contribution of creative tourism is towards promoting conservation of countries' environmental endowments and cultural heritages that was confirmed by six studies followed by reviving of declining urban areas was observed in four studies, promotion of economic diversification, opening up and developing remote rural areas and innovation was confirmed by three studies each. The revenue related information was found in two studies and no contribution was found with regard to 'trade'. Overall, 54% of the studies reviewed show that creative tourism is capable of contributing towards an 'economic' dimension of a creative economy.

Table 3 summarizes the results of the analysis with regard to 'social' dimension. Out of the criteria used for assessing the social dimension, the highest social contribution of creative tourism is through employment generation and fostering social inclusion confirmed by four studies each. Promoting gender balance is the next social contribution from creative tourism due to the employment of many women in art crafts that was observed in three studies. The facilitation of greater absorption of some categories of marginalized talented workers involved in creative activities into the formal national economies and facilitating educational systems in culture and the arts were found in mere one study each that was focusing

on national development in Thailand. Though creative tourism may directly or indirectly contribute to other criteria; quality of jobs leading to greater employee satisfaction, and individual health and psychological well-being, the reviewed papers do not provide evidence in support of these criteria. Overall, 54% of the studies reviewed show that creative tourism is capable of contributing towards a 'social' dimension of a creative economy.

Table 4 summarizes the results of the analysis with regard to 'cultural' dimension. Out of the criteria used for assessing the cultural dimension, contribution of creative tourism towards both criteria; cultural value of identity and role of the creative industries in promoting cultural diversity is observed in 62.5% reviewed papers. The potential of creative tourism to provide 'cultural value of identity' is observed in all levels and areas; region, city, national, inter-municipal, urban, rural and so on. Apart from contribution to dimensions in UNCTAD criteria, one study from Portugal confirmed contribution towards 'repositioning' the city through music festivals. Overall, the studies reviewed show that creative tourism is highly capable of contributing towards a 'cultural' dimension of a creative economy.

Table 5 summarizes the results of the analysis with regard to 'sustainable development' dimension. Out of the criteria used for assessing the sustainable development dimension, encouraging innovation was confirmed by four studies especially Gordon and Matetskaya (2012) study in Saint Petersburg. The environmental protection and preservation and becoming a platform to an 'ethical business' was found in mere one reviewed paper. Overall, 17% of the studies reviewed show that creative tourism is capable of contributing towards a 'sustainable development' dimension of a

creative economy. It is also observed that 'innovation' is a criteria common to both economic and sustainable development dimensions of creative economy.

Creative industries facilitating creative tourism development

After recognizing the contribution of creative tourism towards a creative economy, second objective attempted to identify creative industries facilitating creative tourism development in support of creative economy. The identification of high potential creative industries was based on the UNCTAD classification of creative industries (Figure 1) and Table 6 summarizes the results of the analysis.

The results show that creative industries falling under three categories are of particular importance for creative tourism development irrespective of the country (destination). Heritage provides the highest contribution towards developing creative tourism in a country followed by Art and Functional creations.

Heritage

Out of the two sub categories of Heritage, 'traditional cultural expressions' had the highest contribution for creative tourism development in their respective country as 58% of the studies confirmed its practice and usage of 'cultural sites' was confirmed by 29% of the studies.

Under 'traditional cultural expressions', 'art crafts', festivals' and 'culinary tourism' were equally popular creative industries as confirmed by 4 studies each. The 'traditional industries' in a respective country (e.g. salt production in Portugal) and 'agro tourism' are other traditional cultural expressions used for creative tourism development. Under 'cultural sites', 'heritage resources' were the most popular followed by 'cultural tourism' and 'creative industries'.

CONCLUSION

The countries all over the world continue to embrace creative tourism either as a means of supporting their creative economy or for economic development of the respective country. But the studies attempting to ascertain whether creative tourism has the capacity to contribute towards creative economy of a country and the creative industries facilitating such contribution are scarce. This systematic review was conducted to address these objectives and findings show the possible contribution of creative tourism towards a creative economy of a country and the creative industries facilitating the contribution.

Tourism being a global industry, this review ignored the boundaries and through a review of 24 articles from around over the world, similarities were observed in terms of both contribution towards a creative economy of a country and the creative industries facilitating the creative tourism development. The findings confirm creative tourism's contribution towards following dimensions and the sub areas of UNCTAD (2010).

Economic dimension

Promoting conservation of countries' environmental endowments and cultural heritages, reviving declining urban areas, promotion of economic diversification, opening up and developing remote rural areas and potential for innovation

Social dimension

Employment generation, fostering social inclusion and promoting gender balance

Cultural dimension

Cultural value of identity and promoting cultural diversity through creative industries

Sustainable development dimension

Encouraging innovation

The findings also show the contribution to creative tourism to creative economy through 'repositioning' of the destination. The findings also confirm the ability of following creative industries in facilitating creative tourism development;

Heritage

Traditional cultural expressions - culinary tourism, art crafts, festivals traditional industries, and agro tourism.

Cultural sites: heritage resources, cultural tourism and creative industries Art - Visual art and performing art

Functional creations - Design

The review expands the knowledge base of the creative tourism field and stimulates the debate among scholars, by offering three main contributions.

First, it proposes a substantial view of the existing literature on the topic, by identifying two main strands of study: one addressing the dimensions of a creative economy that creative tourism can contribute to; another identifying the creative industries capable of facilitating creative tourism development in support of creative economy of a country.

Second, the article provides an eye opener for any country that intends to adopt creative tourism or have adopted tourism with regard to the dimensions to emphasize in support of strengthening creative economy of a country and creative industries to be nurtured depending on the heritage, cultural resources and/or creative industries the country possesses.

Third, review has enabled authors to identify several directions for future research in the study area; the contribution of creative tourism towards other sub elements of economic, social, cultural and sustainable dimensions of a creative economy that was not found through the review, other possible creative industries that could facilitate creative tourism development and ability to 'reposition' destinations through 'traditional cultural

expressions' in support of creative economy.

Despite few contributions made, limitations cannot be ignored. The main limitation of this study lies in the analysis of mere 24 articles around the world due to time constraints despite tourism being a global industry. The next limitation is restricting dimensions of creative economy and creative industry classifications to UNCTAD (2010) definitions. The final limitation is the interpretation of findings of previous studies by the authors.

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