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Contribution of Creative Tourism to Entrepreneurship
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CHAPTER 22

CONTRIBUTION OF CREATIVE TOURISM TO ENTREPRENEURSHIP

Agusdin Agusdin

ABSTRACT

Purpose – The main purpose of this chapter is to discuss the design and development of creative ventures and activities in tourism-related industries. This chapter also aims to provide prospective entrepreneurs with practical guidance to pursue business opportunities and manage creative tourism business.

Methodology/approach – Literature review was conducted on main conceptual issues and practical aspects of entrepreneurship and creative tourism business. These issues have been illustrated by case studies from the business world.

Findings – This chapter outlines and highlights the main components/segments of the creative tourism, the profile of entrepreneurs in this industry, the main elements of creative tourism experiences, as well as the requirements and expectations of creative tourists.

Research limitations/implications – This chapter is explorative in nature based on a literature review and case studies. It takes an entrepreneurial perspective and approach.

Practical implications – An in-depth understanding the concept of creative tourism and its implementation is really useful in designing, managing and marketing the appropriate offering of experience opportunities in the creative tourism business. Therefore, to provide high-quality offering and memorable

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experiences in this field, prospective entrepreneurs should fully understand and apprehend the characteristics, the requirements and expectations of creative tourists.

Originality/value – This chapter analyses conceptual frameworks and presents practical examples of business ventures through case study development. In doing so, it provides a better understanding of the entrepreneurship in the field of creative tourism.

Keywords: Creative industries; creative tourism; business ventures; consumer behaviour; creative tourism experiences; best practices

Learning Objectives

After studying this chapter, you should be able to:

- explain the concepts of creative industry, entrepreneurship and business creation;
- describe the characteristics and profile of entrepreneur in tourism industry;
- explain the concepts of tourism entrepreneurship and creative tourism;
- discuss the contribution of creative tourism to entrepreneurship;
- present and discuss examples of best practices illustrating the application of creative business in tourism-related industries.

22.1. INTRODUCTION

The creative economy is currently considered as one of the most rapidly growing industries of the world economy. The creative economy is a new economy that intensifies technology, information and creativity by relying on the ideas and knowledge capital of human resources as the main factor for its economic activities. Therefore, the creative economy relies on creativity and knowledge possessed by human resources as the determining factor. Human creativity and innovation, at both individual and group level, are the key drivers of this industry, and these qualities have become the true wealth of nations in the twenty-first century (UNESCO and UNDP, 2013, p. 15).

Many scholars studied creative economy and suggested definitions for the concepts of ‘creative industries’ (Hesmondhalgh, 2002, p. 12; Howkins, 2001, pp. 88–117; UNCTAD and UNDP, 2008, pp. 11–12), ‘cultural industries’ and ‘creative economics’ (Hesmondhalgh, 2002, pp. 11–14; UNCTAD and UNDP, 2008, p. 12). The UK Government Department for Culture, Media, and Sport (DCMS) defines the 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' (DCMS, 2001, p. 4).

The above definition by DCMS suggests that there are nine creative industries, namely (1) advertising and marketing, (2) architecture, (3) crafts, (4) designs (product, graphic and fashion), (5) film, television, video, radio and photography, (6) information technology (IT), software and computer services, (7) publishing, (8) museums, galleries and libraries and (9) music, performing and visual arts.

This chapter discusses the concept of creative industries with connection to tourism entrepreneurship, the design and development of creative ventures and activities in tourism-related industries. The chapter begins by outlining the concepts of creative industry, entrepreneurship and business creation (Section 22.2). The second section focuses on the topic of tourism entrepreneurship by outlining the characteristics and profile of entrepreneur in tourism-related industries and presenting a case study on an example/best practice of entrepreneurship in these industries (Section 22.3). The following section then presents the concept of creative tourism and analyses a case study on Lombok pottery making lessons in the tourism village of Banyumulek, Lombok Island, Indonesia. This case study illustrates an example of how creative tourism can contribute in developing business opportunities and entrepreneurial ventures to boost community wealth and well-being (Section 22.4). The last section discusses the issue of collaboration and partnership between businesses and other stakeholders to offer high-quality creative tourism experiences. This issue is illustrated by a case study on accessible tourism in Spain. This case study presents the accessibility of tourism destinations for all people in Spain through developing an inclusive tourism programme for collaborative work in awareness-raising, training, consultancy and research on accessibility and attention to the public. The main aim is to involve all interested stakeholders in order to achieve the best possible outcomes (Section 22.5).

22.2. CREATIVE INDUSTRY, ENTREPRENEURSHIP AND BUSINESS CREATION

This section briefly discusses the concepts of creative industry, entrepreneurship and creation of business.

22.2.1. Creative Industry

The British writer and media manager John Howkins (2001) popularised the term 'creative economy'. This author suggested that the term could be applied

into 15 industries: advertising, architecture, art, crafts, design, fashion, film, music, performing arts, publishing, research and development (R&D), software, toys and games, TV and radio and video games. On the other hand, [Santiago \(2015\)](#) stresses the economic and social contributions of cultural and creative industries (CCI) by including under this term, television, visual arts, newspapers and magazines, advertising, architecture, books, performing arts, gaming, movies, music and radio. According to [Santiago \(2015\)](#), the CCI in Europe, North America, Latin America, Africa, the Middle East and the South Pacific region reached US\$2,250 billion, representing 3 per cent of global GDP. Creative industries also generated 29.5 million jobs, which account about for 1 per cent of the world's active population.

It should be pointed out that the term 'cultural industries', which referred to the forms of cultural production and consumption, was popularised worldwide by UNESCO in the 1980s and has come to encompass a wide range of fields, such as music, art, writing, fashion and design and media industries (such as radio, publishing, film and television production). Its scope is not limited to technology-intensive production since a great deal of cultural production in developing countries is labour-intensive. Investment in the traditional rural craft production, for example, can benefit female artisans by empowering them to take ownership of their lives and generate income for their families, particularly in areas where other income opportunities are limited or inexistent.

The term 'creative industry' is applied to a much wider productive set, including goods and services produced by the cultural industries and those depending on innovation, including many types of research and software development. At the same time, the term 'creative industries' began to become integral part into policy decision-making and plans, such as in the national cultural policy of Australia in the early 1990s. This development was followed by the transition made by the DCMS in the UK from cultural to creative industries at the end of the last decade. The use of the term 'creative industry' also stemmed from the linking of creativity to the urban economic development and city planning (UNDP and UNESCO, 2013).

All of these productive branches and activities have significant economic values as well as social and cultural meanings. Hence, they offer entrepreneurship opportunities.

22.2.2. *Entrepreneurship and Business Creation*

[Bygrave \(1994\)](#) suggests that the term 'entrepreneur' refers to someone who perceives an opportunity and creates an organisation (venture) to pursue this opportunity. This means that entrepreneurship refers to new venture creation. While, the term 'venture creation process' refers to the process that begins with the idea for a business and culminates when the products or services are offered

to customers in the market (Bhave, 1994). In other words, the entrepreneurial process involves two phases: (1) an invention phase, during which new ideas are generated and (2) an innovation phase, during which new ideas are developed into marketable goods and services. A more detailed discussion about the term 'entrepreneurship' was presented in Chapter 1, and about the concepts of creativity and innovation was already presented in Chapter 5.

22.3. ENTREPRENEURSHIP IN TOURISM INDUSTRY

Russel and Faulkner (1999) identify the significant roles of entrepreneurship in the evolution of tourism destination. They also established the significant connection between innovative individuals known as entrepreneurs and the development of the Gold Coast as a famous tourism area in Australia. It is generally accepted that entrepreneurs have significant contribution to and role in the development of a tourism destination. In the following subsections, we are going to present the features and profile of entrepreneurs in tourism-related industries and their relation with and valuable contribution to the development and implementation of local business initiatives.

22.3.1. Characteristics and Profile of Entrepreneur in Tourism-related Industries

Various studies analysed the characteristics of entrepreneurs in a series of industries. The findings of these studies indicated that there are six key characteristics of entrepreneurs:

1. The need for achievement (David, Dent, & Tyshkovsky, 1996);
2. Risk-taking (Brockhaus, 1980);
3. Desire for independence (Chen, Zhu, & Anquan, 2005);
4. Innovation (Schumpeter, 1934);
5. Self-confidence (Timmons, 1978) and
6. Ability to learn from failure (Shepherd, Covin, & Kuratko, 2008).

Furthermore, a number of researchers were interested in identifying the key features of and determining the profile of entrepreneurs in tourism industry. Specifically, a study conducted by Litzinger (1965) found that entrepreneurs are innovative and willing to take risks. The studies on entrepreneurs' background of small and medium enterprises (SMEs) in tourism industry portrayed their profile. Their dominant age groups are between 25–50 (Avcikurt, 2003) and 45 and older (Getz & Carlsen, 2000; Szivas, 2001), and the majority are married males (Avcikurt, 2003; Getz & Carlsen, 2000). In Australia, entrepreneurs with

tertiary education and degree represent 34 per cent (Getz & Carlsen, 2000), while in the UK and Turkey have 70 per cent (Szivas, 2001).

22.3.2. *Tourism Entrepreneurship*

Entrepreneurship is necessary to form a new enterprise and to set-up new business ventures. Therefore, individual entrepreneurial characteristics and actions that create jobs in tourism-related businesses significantly contribute to the growth of a local, regional and national economy. New small tourism businesses contribute to the flourishing of entrepreneurship as important catalysts or actors in technological innovations, as agents of change in market structure and competitive business environment and as critical drivers in industrial restructuring and improvement of a country's comparative advantage and competitiveness (Hart, Doherty, & Ellis-Chadwick, 2000; Porter, 1990). Saayman and Saayman (1998, p. 55) define tourism entrepreneurship as 'the activities related to creating and operating a legal tourism enterprise'. Legal enterprises refer to those businesses that operate for-a-profit, lucrative basis and seek to satisfy the tourists' needs. In addition, Ramukumba, Mmbengwa, Mwamanyi, and Groenewald (2014) indicate that tourism contributes to reducing poverty, by creating job opportunities. The result is the improvement of well-being and living standards of local populations.

In this regard, Morrison (1996) pointed out that there are several reasons justifying the high number of small-sized hotels in the tourism industry. The main reasons are: (1) the low capital and lack of specific qualifications and professional requirements needed to start a business, (2) the demand for services is very localised and segmented, enabling small accommodation providers to offer a wide range of products, facilities and special services to a niche market, (3) the nature of a small enterprise allows an owner/manager to respond quickly to customer needs and expectations and (4) small accommodation units are normally owned and managed by families, making them profitable and financially sustainable.

Russell and Faulkner (2004) found that the characteristics of entrepreneur, the business environment and market conditions, as well as the particular stage of the development of tourism destinations determine the involvement of entrepreneur in the tourism industry. Barr (1990), for instance, describes the small-scale local entrepreneur as being more prevalent at the involvement phase, while migrant tourism entrepreneurs contribute a significant impact during the later phases of tourism development. Therefore, entrepreneurial personality or characteristics are considered as a very important/determining factor in setting an attractive and sustainable business landscape in any destination.

Case Study 22.1: 'Merapi Lava Tour': An Entrepreneurial Initiative in Tourism-related Industries

The eruption of Mount Merapi, Yogyakarta, Indonesia, on 26 October 2010 caused 347 casualties, and 410,388 persons were forced to abandon their homes. The eruption has damaged houses, agricultural land and community-owned businesses in the surrounding area. Inspired to restore the living and economic conditions of the surrounding communities, one of the residents (Triyono) took the initiative to design a tour for tourists called 'Merapi Lava Tour' using off-road vehicles accompanied by drivers and tour guides. This tour itinerary was conceived and designed to provide an experience for tourists to see the impact of the eruption while visiting a museum called 'Hartaku', built by the local community to commemorate the event and the victims of the volcano's eruption. Triyono started his efforts by buying one vehicle (Jeep mark) and established a 'Jeep community' by inviting surrounding villages to join as community members.

The offering of the 'Merapi Lava Tour' experience attracts many tourists visiting Yogyakarta and its surroundings. In 2016, the increasing interest of tourists has led to the extension of the jeep community and the purchase of more off-road vehicles. The tourism visitation resulted in an increase of jeep communities to 28 with more than 600 vehicles. The ownership of vehicles is arranged and agreed by the local community; the vehicles being registered by members of the community are the only vehicles owned by local residents with a clause stipulating the rule of one vehicle per family.

The tourism product 'Merapi Lava Tour' is fully managed by the local community under the coordination of the 'Kampong Head'. The income earned is proportionally and fairly distributed to vehicle owners, drivers and communities. The entrance fee is collected and managed by the 'Kampong Head' and is provided to help elderly locals who cannot make a living after the eruption. Thus, the management of the 'Merapi Lava Tour' is community-oriented by giving priority to the economic empowerment of the population affected by the eruption, based on the principle of community cooperation and not-for-profit orientation (Mulyowati & Indarwati, 2016).

The above case is an example of applying the concept of tourism entrepreneurship by a creative member of community. The entrepreneurial mind-set and creativity of a person like Triyono has contributed to: (1) address a challenge of survival for the local communities, (2) create job opportunities for local population, (3) support elderly persons and ultimately (4) improve the well-being of the local population (Ramukumba et al., 2014).

22.4. BUSINESS VENTURES IN CREATIVE TOURISM INDUSTRY

UNESCO (2006) argues that creative tourism is considered as the third generation of tourism industry, the first being the ‘beach tourism’ in which people visit a place for relaxation and leisure purposes, and the second generation ‘cultural tourism’, which is oriented towards cultural activities, such as visit of museums and cultural tours. The creative tourism involves more interaction, in which the visitor has an educational, emotional, social and participative interaction with the place, its living culture and the people who live there. Creative tourism offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences, which are characteristics of the visiting tourism destination (Raymond & Richards, 2000). Therefore, the focus of creative tourism businesses is on providing products and services involving tourism experiences with participation and interaction, as well as educating them in the field of arts, heritage, culture or special character of an area/destination. In addition, it should provide a connection with the community and its culture and everyday life (Creative Tourism Network, 2017).

In order to be in a position to offer memorable, adequate and high-quality experiences, the prospective entrepreneurs should have a very good understanding of the tourists interested in creative experiences. Who are creative tourists and what are their expectations? Compared to conventional tourists, creative tourists are more skilled in information technology, languages and humanities; they belong to a wide array of social groups; they produce valuable contents and experiences themselves, and they seek for more interactivity (Courlet, 2015).

The main characteristics of creative tourists are: (1) they can be a single, couple, family or bigger party of tourists; (2) they can plan their trip themselves or contract professional/experts and (3) the nature of their activities can be educational (courses, workshops), creative (art residency, co-creation with local artists) or performing arts, such as events, concerts, theatre and exhibitions.

The below are some examples of creative tourists (Courlet, 2015; Creative Tourism Network, 2017):

- a single tourist who participates in a cooking class/workshop, in order to meet local residents or to share his/her experiences/know-how with others;
- a choir or orchestra of amateurs who travel with the purpose of offering concerts in each place they visit;
- a group of dance, theatre or photograph lovers, whose travelling purpose is to practice their hobby and
- families participating in a mosaic class/workshop during their stay, in order to feel themselves ‘less tourists’.

In terms of expectations, creative tourists are usually having the following behaviour: they (1) are keen to experience the local culture by participating in

artistic and creative activities, (2) eager to live experiences where they can feel themselves as a local, (3) are reluctant to look for the ‘monumentality’ or the ‘spectacularity’, (4) are willing to share their experiences on social medias (blogging and online reviews), (5) are exclusive regarding the way they travel: once experienced the creative tourism, they no longer want to come back to a conventional circuit, (6) spend a substantial part of their budget to these activities/experiences and (7) usually combine many types of tourism activities during the same trip, such as creative, culinary, eco-tourism and slow tourism (Creative Tourism Network, 2017).

Therefore, creative tourism is considered as a new generation of tourism by involving the tourists and the locals in the creation of the tourist products and services. Raymond and Richards (2000, p. 1) define creative tourism as ‘tourism which 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 taken’. The following case study is illustrating an example of such a learning experience.

Case Study 22.2: The Lombok Pottery Making Lessons

The Lombok pottery making lessons at Banyumulek Tourism Village, Lombok Island, Indonesia, is an example of the implementation of business venture in the field of creative tourism. Banyumulek is a village that has been popular since the 1990s as a pottery producer with more than 3,000 pottery artisans, most of them being housewives. The pottery products include pots and vases of flowers, ashtrays, cups, mugs and plates. Banyumulek pottery has been widely used for household, hotel and office needs, and the products are even exported to other regions of Indonesia and abroad. Banyumulek pottery has attracted many domestic and international tourists to visit this village for business and leisure purposes. However, since 2010 there has been a decline in the tourists’ demand to purchase Banyumulek pottery resulting in a shutting down of many businesses, and consequently a considerable loss of the main source of income.

In 2014, one of the local residents (Hasan), who previously worked as tourist guide and pottery owner in the village of Banyumulek, designed and developed a creative tourism experience named ‘Lombok pottery making lessons’. The main purpose of providing such an experience is to optimise the knowledge and skills of artisans and to develop a sustainable income from tourism. The creative tourism offering of ‘Lombok pottery making lessons’ is outlined below.

Starting from the ‘Anan pottery gallery’ as a meeting point located in Banyumulek village, tourists are transported to pottery making lessons using traditional Lombok horse-carriage called ‘cidomo’ accompanied by the English-speaking guide for international tourists, and Indonesian-speaking

guide for domestic ones. After arriving at the location, the guide explains the history of pottery making and then proceeds with a demonstration by instructors (local artisans) on how to make pottery. Furthermore, tourists are offered the opportunity to practice the pottery making under the guidance of a trained and skilful local artisan. Tourists also have the opportunity to practice in finishing and polishing the pottery that they had made while enjoying lunch with traditional Lombok menu. Tourists can take the pottery products they made with them at home or return them to Anan pottery gallery, the meeting point at the beginning of this learning experience.

The duration of each session of Lombok pottery making lesson is between one and two hours. This creative tourism experience/offering has attracted a substantial volume of domestic and international tourists who visited Lombok, developing the source of income for the artisans at Banyumulek village. The above case study is an example of the implementation of creative tourism to meet the expectations of tourists and, simultaneously, of jobs creation for local population.

22.5. THE COLLABORATION AND PARTNERSHIP BETWEEN BUSINESSES AND OTHER STAKEHOLDERS TO OFFER HIGH-QUALITY CREATIVE TOURISM EXPERIENCES

The Creative Tourism Network® considers the creativity as the ability to create meaningful new ideas and elements, from the traditional and existing ones. That is the reason why each destination develops its own creative context from their historical and social background, as well as all the events that have shaped the character of their people (Couret, 2015, p. 195). Richards and Marques (2012) suggest that creative tourism is a form of networked tourism, which depends on the ability of providers and tourists to relate each other and to generate value from their encounters. In this regard, Couret (2015) indicates that there are three levels of collaboration and partnerships to establish and promote creative tourism:

1. The co-creation of tourism experiences between local communities/residents and tourists (Binkhorst & Den Dekker, 2009);
2. The collaboration and alliances between local stakeholders at a destination level, between citizen, artists, artisans, NGOs, private companies and public organisations and
3. The networking at a global level, between creative tourism destinations that, in spite of their diversity, share a common objective which is to reach the creative tourists.

The same author also pointed out that it is a very delicate point wherein the locals, artists, artisans and other actors of the creative experience have to find a balanced partnership with the tourism companies and tourism travel trade and intermediary agencies in order to 'package' the activity, while maintaining its 'freshness' and 'singularity' (Couret, 2015, p. 197). Therefore, it is believed that the collaboration and partnership between businesses and other stakeholders are key factors in carrying out the adequate design and successful development of creative tourism.

The following case study on accessible tourism in Spain illustrates an example of partnership between businesses and other stakeholders to offer high-quality creative tourism experiences aiming at meeting the tourists' needs and requirements.

Case Study 22.3: Accessible Tourism in Spain

The importance of tourism for people with disabilities or movement limitations has become a prime business opportunity in Spain. According to the 2008 AGE (Survey of Disabilities, Personal Autonomy and Situations of Dependency) of the National Statistics Institute, there are 3.85 million Spaniards with disabilities and/or mobility problems, representing 9 per cent of the total population. The inclusion and non-discrimination of people with disabilities is an obligation enshrined in Spanish law, and tourism must consider that these people have the right to leisure and to enjoy their vacation time with a suitable transportation and accommodation, as well as to use and enjoy the infrastructure, environment and tourism products and services in a standard, autonomous and secure way. Therefore, accessible tourism is the solution to this right to be implemented.

In 2014, the social enterprises of ONCE and its foundation were reorganised to group the human capital and professional experience of the Ilunion Hotels under one name, E Ilunion Hotels, with 100 per cent accessible and all hotels (25 units in 12 destinations throughout Spain) are certified in universal accessibility and also the only hotel chain with 100 per cent socially committed and promote inclusion through the employment of people with disabilities.

These hotels adopt an inclusive design that favours all the population, including the elderly or those with temporary disability – a design to break the physical barriers that prevent the use and enjoyment of all facilities. Hotel facilities include rooms with adequate turning spaces; bathrooms with support bars to the elements, with accessible design and height; continuous floor shower enclosures; telephones with several adaptations; information in braille in the door locks and in the articles of welcome; elevators with voice and display system; portable vibration alarm; alarm clock; light timbre; rod holders and a chair-crane in swimming pools (Pacha, 2016).

Some new travel agencies specialised in accessible tourism have also emerged, as they have identified a niche market; for example, Tour Adapt, Travel for All, Accesit Travel or Viajes 2000. Until July 2015, Viajes 2000 develops two clear lines of business: firstly, travel and MICE (meetings, incentives, conferences and exhibitions) business within the umbrella of BCD Travel; secondly, a business model focused on the development and programming of accessible tourism, or tourism for all.

The last boost to accessible tourism has come from the hand of technology and its many options, accessible websites to consult the tourism offering, make reservations or provide opinions/online reviews and recommendations, as well as the digital applications taking advantage of features such as GPS positioning to customise accessibility information (such as routes, reserved parking spaces). Finally, there is a technology linked to the mobile terminals, the beacons, that allows offering services of guidance and guidance indoors, which is very useful for making transport facilities or museums accessible, for example. For its part, Predif (State representative platform for people with physical disability), with the support of Vodafone Spain Foundation, has developed the TUR4all application, which contains all the resources published in the guides of the platform and is continuously updated. E Ilunion Hotels has implemented Nou-u technology, aimed at offering providers the accessibility measures of the different spaces of the hotels, and allowing their management and marketing in a more agile and integral way as these measures are visible in 14 languages. This means that all organisers have access by making sure that they meet the needs of their MICE customers.

Source: Pacha (2016).

22.6. SUMMARY

The development of the creative industry, in general, and of the creative tourism businesses, in particular, has been rapidly increasing over the last decade. This chapter outlined the related issues and aspects and presented practical examples of the creative tourism regarding the entrepreneurship and the creation of business ventures. The main aim of the chapter was to provide prospective entrepreneurs with practical guidance to pursue business opportunities and manage creative tourism business.

In this chapter, we have seen the main components/segments of the creative industry. The characteristics and the profile of entrepreneurs in the tourism industry were also highlighted.

The chapter also indicated the main elements and treats of creative tourism experiences. Creative tourism involves more interactions, in which the visitor has an educational, emotional, social and participative interaction with the place, its living culture and the local population/community. Thus, an in-depth

understanding the concept of creative tourism and its implementation is really useful in designing, managing and marketing the appropriate offering of experience opportunities in this field. In order to be in position to provide high-quality offering and memorable experiences in the creative tourism business, prospective entrepreneurs should fully understand and apprehend the characteristics, the needs and requirements/expectations of creative tourists.

Review Questions

The following questions are intended to evaluate your understanding of this chapter. Answer the following questions or discuss the relevant topics:

- Why is creative industry considered as one of the most rapidly growing industries of the global economy?
- Discuss the concepts of creative industry and business creation.
- Discuss the concepts of creative tourism and tourism entrepreneurship.
- Present the characteristics and profile of entrepreneur in tourism industry.
- Explain the application of creative tourism entrepreneurship in the business world.
- Explain the contribution of creative tourism to entrepreneurship.
- Discuss the potential challenges and opportunities for prospective entrepreneurs in the field of creative tourism.

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