Creative Tourism
Exploring the Nexus of the Creative Sector and Tourism in Rural Canada

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Local Language Use in Tourism Settings: Supporting the Development and Revitalization of Indigenous Languages through Community-Centric Initiatives

Artists, Community-Building, and the Opportunities of Tourism

Hosts and Guests in Polar Places (IPTRN & Nakai Theatre collaboration)
Creative Economies and Tourism

1. There is increasing attention paid to the creative economy of remote or rural areas (Gibson, 2012), and northern regions (Petrov, 2007, 2014, 2016)

2. We know very little about the creative economy in remote, rural, and northern places (de la Barre, 2019; Petrov, 2016)

3. There can be a mutually supportive relationship between the creative economy and tourism (OECD, 2014; Nordic Council of Ministers, 2018)

4. Tourism is a significant (and growing) economic force globally
Creative Tourism

“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.”

(Raymond & Richards, 2000, p.18)

“Creative tourism differs from traditional models of cultural tourism, primarily in being based on intangible skill and knowledge-related assets. There is a shift towards value networks, a focus on innovation and co-creation with consumers… Linking tourism and the creative industries can also aid image building, atmosphere creation and attraction of talent.”

(OECD, 2014, p.51)
Creative Tourism and Cultural Tourism

CreaTour Portugal (EU RDF Programme)

Creative Tourism (1.0) is based on a “look and learn” or “look and feel” experience with very limited interaction.

Creative Tourism (2.0) is now shifting towards a more extensive relationship between tourism and the creative industries with lots of interaction.

What about Creative Tourism (3.0)?

Will it be about creative processes and not just creative industries? If I am a community member who has no “creative industry” skills, how can I join in the new developments?

‘AIR’ Indigenous Tourism Engagement

Aware - Passive, little or no presence
e.g., Totem Pole with information sign

Involved - Low levels of interactions, barriers
e.g., Indigenous dance performance

Relational - Relationship building, reciprocal
e.g., ???

(de la Barre, 2017)
Richards and Wilson (2007) listed key indicators of creative development, including:

- increased creativity and creative activities among locals
- growth in tolerance towards those from outside the locale
- greater social cohesion in the local community
Creative economies: exploring the nexus of culture and tourism in rural and peripheral Canada

- Insight Development Grant: September 2019 - August 2021 (2 years)
- $65,000 (incl. support for community-based researchers and graduate students)
- 4 initial communities: Prince Rupert/Terrace, BC, and Whitehorse/Dawson City, YT
- Building on work of colleagues (e.g., Predyk & Vaugeois, 2019)
- Using CreaTour Portugal as an inspiration and as a collaborator
- “Data remain a major issue in the cultural sector in general… there is a need to provide a ‘more locally grounded understanding of the significance of the creative economy – and culture in general’” (De Beukelaer, 2014, p. 94)
References


Thank you!

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